



CRYSTAL BRIDGES  
MUSEUM OF AMERICAN ART

## Artists' Letters and Manuscripts

### Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Alexander, Francis
- **Inclusive Dates:** 1834, 1839
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

### Biographical Note:

Francis Alexander (1800-80) was an American portrait, genre, and still-life painter, lithographer.

### Scope and Content Note:

- 1) Autograph receipt of 170 dollars for the portraits of the daughters of Mrs. Allen, Sept. 24, 1834.
- 2) Letter of introduction for Henry Kirke Brown, suggesting that Mrs. Warren see a copy of Brown's latest work, a bust of Bishop Alonzo Potter, Bishop of Pennsylvania and Vice-President of Union College.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

**Detailed Description of Collection (Container List):**

Box 1	Folder 1	Receipt to Mrs. Allen	Sept. 24, 1834
Box 1	Folder 1	A.L.S. to Mrs. Nathan Warren	Dec. 31, 1839

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F. Alexander  
Receipt.

Recav'd of Mrs. Allen One Hundred  
and Seventy Dollars in full for the portraits  
of her Daughters, together with the frame  
Francis Hayden

Boston 26<sup>th</sup> Sept<sup>r</sup> 1834

Mrs Nathan Warren

Mr Brown } Troy, N. York.

W. Alexander

Boston 31<sup>st</sup> Dec - 1839

Dr  
L. Mahan

Allow me to introduce you  
to a friend of mine, H. R. Brown Esq  
a Sculptor - who commenced his profes-  
sion in Cincinnati, and has since gain-  
ed golden opinions in our tasteful City  
of Boston - He has just took a Bust  
of Mr. Potter. (Bishop) which you  
may see a copy of, which will con-  
vince you of his powers - I wish  
I'd time to say more of him, & of  
his Lady, both of whom I commend  
to yr. kindness - I'm glad to have occasion  
to renew our acquaintance - Regards to all  
my old friends -  
W. Alexander

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Alexander, John White
- **Inclusive Dates:** 1892-1902
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

John White Alexander (1856-1915) was an American illustrator, portrait and mural painter. He was a member of the National Academy of Design.

## Scope and Content Note:

In the three lengthy letters from Paris in this group, he describes his quiet personal life, the differences between the old and new Salons of Paris, and the Spring exhibition of the Societ e Nationale des Beaux Arts ("the new Salon") of 1893 where he received marked recognition for the first time. Three letters from New York involved arrangements for a meeting with Ralph.

**Arrangement:** All materials are arranged in chronological order.


## Detailed Description of Collection (Container List):

Box 1	Folder 2	Copy of handwritten note about the collection and list price	nd
Box 1	Folder 2	A.L.S. to Ralph	nd
Box 1	Folder 2	A.L.S. to Ralph	nd
Box1	Folder 2	A.L.S. to Ralph	Jan. 19, 1892
Box1	Folder 2	A.L.S. to Ralph	April 27, 1893
Box 1	Folder 2	A.L.S. to Ralph	March 26, 1896
Box 1	Folder 2	A.L.S. to Ralph	April 8, 1902
Box1	Folder 2	A.L.S. to Mr. Mourey	Jun. 20, nd

Box1	Folder 2	A.L.S. to Mr. Mourey	May 19, 1898
Box1	Folder 2	A.L.S. to Mr. Mourey	Jan. 15, 1900
Box 1	Folder 2	Biographical Questionnaire for "The Artists Year Book."	[circa 1905]

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John W. Alexanders

3 A.L.Ss. 7 pages, Paris, May 19, 1898,

Jan 15, 1900 and June 20, n.y. To Mr. Mourney,  
apparently a writer. "I spoke to Mr. Gilder when  
he was here about your proposed article... I leave  
for London next week... but am afraid it will do no  
good as all the magazines have men here from  
America to write up the exhibitions and the  
articles are probably already written and in N.Y.  
This is the trouble with our magazines. These all the  
articles must be written at least six months  
before they are published." He continues by mentioning  
a trip to N.Y. to "see the editors of Harper's Scribner  
and the Century...." Alexander also invites  
Mourney to pick up a photograph and declines a  
dinner to meet a Mr. Holme.

Alexander went to Paris in 1890, and remained for  
11 years doing portrait painting. He also sent  
many drawings to Harper's. An interesting small  
collection. \$450. net.

(FAX 212-517-2014)

your word -

Sincerely -

John W. Alexander,

H E. 64

I open this to say today  
instead of Thursday - If

you cant come today  
or if messenger does not  
bring answer - I shall

hope for a line later saying  
Thursday

that you are in the  
city and hope soon to  
see you - I expect  
to go to Philadelphia  
tomorrow but cant you  
come and have a bite  
and then write me  
the next day - Thursday  
at Delmonico's cafe - at  
say 12.30 - Drop me  
a line saying you  
can and then keep

444  
John White Alexander  
1852-1915  
an Painter

Tuesday

Union Club,  
Fifth Avenue & 21<sup>st</sup> Street.

My Dear Ralph -

I am most sorry  
I have I can tell you  
that I can't have the  
pleasure of being with  
you on Friday. An-  
other engagement that  
I would gladly have  
escaped has me by  
the collar -

Am glad to know

Union Club  
Fifth Avenue & 21<sup>st</sup> Street.

Friday -

My Dear Ralph -

What a friend you  
are - I wait'd for you  
today till my stomach  
stuck to my ribs and  
then lumber'd along -

Can't you come on  
Monday next - 12.30 is  
1 - and take a bike  
with you - I have  
had a little thing in

my pocket for you for so  
long that my trousers  
are out of shape - Don't  
get your hopes too high -  
as it is only a Paris  
cigarette case -

You had better take  
that "half column" till  
you have seen me -

Smell and in  
disgust -

John W. Alexander.

may be the case - I ~~think~~ he  
is mistaken - and think the  
dinners will give it back to  
again - If it should go to  
pieces don't forget that Childs is  
to get the portrait of himself -

It was given to the club on  
that condition - but - I hope  
I shall see it hang where it  
is for a long time yet - Don't  
lose interest in the club -

Set me hear from you when  
you have a spare minute  
but drop the "no" - You  
and I are too old friends  
for formality - Good luck  
to you

Truly

John W. Alexander

31 Boulevard Berthier -  
Paris Jan 19<sup>th</sup> - 92

My Dear Ralph -

If there was such a thing  
as a prize for not writing letters -  
I should be decorated - Every morning  
I make up my mind that I  
will during the day write a number  
of letters and every night I go to  
bed without having touched a pen -  
but it is now so long since I  
have heard from you that I think  
for a line and so take myself  
by the paper of the week and try  
to fill up a page or two - My  
life here is rather monotonous - if  
such a thing is possible in Paris -  
I begin work immediately after  
breakfast and work till the light  
fades - then take Alexander and  
I go for a round of calls or

a walk - and after dinner if we  
have no engagement we sit  
quietly at home or go out  
for another walk on the Boulevards

I am working very hard but  
not as yet on pictures that  
could be described to you -

Am going in for Study -  
I believe very much in the  
German method of learning to  
play the piano - and that  
is to do nothing but scales  
for years - No such a thing  
as a tone is allowed - so  
I do nothing but run scales  
and hold myself back before  
trying pictures - It seems  
slow but it pays - Next

year I hope to feel that I  
may let myself out - and then  
will not forget my promise to  
let you know what I am  
doing - and in the Spring when  
the Exhibitions open will  
keep you posted on anything  
that may be of use to you.

I come across the Sunday  
Mercury once in a while -

It seems queer to read it  
now and never see it in  
New York - Have you any  
idea who the man is who  
writes for it and is so certain  
that the fellow craft will go  
under - It quite gives me  
the blues to think that such

members of the jury - all of whom were  
strangers to me - made a request at once  
that my name should be given a panel - that  
is being together - an honor that is only given  
to full members - not a joke - Everything  
has gone swimmingly - This I tell you for  
your own private ear - as I can't see how  
it could be published without looking very  
much as if it had come through me and  
it is my place - under the circumstances - to  
at least - pretend modestly - We sail May  
27<sup>th</sup> and I hope to see you very soon after  
landing - Regards to Remington - Taylor  
and all the boys and to you every good  
with - Sincerely

John W. Alexander.

31 B<sup>d</sup> Berthier  
Paris Apr 27<sup>th</sup> 93

My dear Ralph -  
When the Sun came along  
the other day with a big add. for  
me - in which I at once recognized  
your friendly hand - I was really  
ashamed of myself for not having  
written to you for so long - I know  
that if you did not get a word  
from me for an age your feeling  
towards me would be the same but  
that is hardly a reason for laziness  
but I wish you knew how many  
times I had really drawn my



pen and attacks the paper - only to  
beat a musician which almost at  
once - Nothing scares me like writing  
a letter - but this time I shall strike  
to it and bore you to the extent of  
four pages or bust - We are now  
on tip-toe for Mr Alexander who should  
be here on Sunday next - This is Thursday  
and you may be sure we are happy  
over his coming - We particularly  
want him here for Varnishing Day  
at the Salon - that is the New Salon -  
you know there are two Salons here  
that stand to each other very much as  
the old Academy and the Society do at

home - and the grade in each is very  
much the same <sup>relation</sup> - All the strong men  
are in the new - and to say that a picture  
rejected by it is about on a level  
with the best work in the old is nearly  
the truth - In the old Salon this year  
there have been accepted nearly 1900 pictures  
but in the new only 300 by outsiders  
or non members - There will be altogether  
probably not 500 pictures when members  
and ~~associates~~ send in their works -

You will be pleased to know - if Mr  
Alexander has not already told you  
that I sent three portraits - that they  
each received No 1 - and that the

proportion in the other salons you  
will see what a lot of bitterly  
disappointed painters there are 'here'  
when the jury has finished its work.

I have often thought that you might  
make use of this point and warn the  
thousands of students who are constantly  
coming over here - only one in many  
thousands makes a hit of any kind -  
and the others might be better off at  
home - Good luck to you  
and best regards - Remember  
me to all my friends and  
first to Kellogg.

Sincerely

John W. Alexander.

31. Boulevard Berthier

Paris Feb, 26<sup>th</sup> 94

My Dear Ralph -

I am glad Gibson  
made that sketch of me for  
Life - It brought me a line  
from you - and I need not  
say I am delighted to hear  
from you - We speak of you  
my often and your portrait  
from Harper's is now one of  
my studio properties - Your  
note has not been here ten  
minutes but I as you see  
answer at once - This is  
the leading point in Art  
in Paris - just before the Salon

openings - and the fight between  
the two Salons waxed hotter  
each year - There is a  
book on Art by George Moore.  
an English Critic called I  
think - really I can't remember  
what it is called but it has  
articles on Whistler, Degas and  
others and one on the new Salon  
which I think it would pay you  
to buy, borrow or steal - for it  
explains clearly the split and  
the reasons for the new and  
younger salon - This year my  
painter of note seems to be  
straining every nerve to make  
a hit and all the strong  
men are to be well represented.

The air is full of rumors of what  
we are to see and the streets are  
full of pictures - Some six thousand  
pictures were sent to the old Salon  
this year and over two thousand  
to the new - which is of a much  
higher standard and of course very  
much smaller - These figures are  
only of the works that have to  
go before the jury - Hundreds  
by right of membership or  
honors received - are exhibited  
without having to go before the  
jury - When I tell you that  
out of the six thousand sent to  
the old Salon there are less than  
two thousand exhibited - including the  
ones excepted - and about the same

My. W. P. or

123 EAST 63<sup>RD</sup> STREET.

My Dear Ralph.

I am disgusted - but  
hope you will try it again.

I live only two blocks  
from the Studio so if you  
can - drop in here Sunday  
at 12.30 and go around  
to my place for lunch.  
or call me up by telephone  
any time and we can  
arrange for a meeting -

Do come soon -

We are always "at  
home" here ~~at~~ Friday  
afternoons from 2 - 6  
and if that should find  
you we can then give  
you a cup of tea.

Cordially

John W. Alexander



Harpers - Scribners and The  
Century and if possible  
arrange with them that  
you do something for them.

It would be a great  
thing if you could do some-  
thing for one of them be-  
fore you come to America

I shall do all I possibly

can - Mrs Alexander  
joins me in very best re-  
gards to you and Madam  
Murray - Sincerely  
John W. Alexander

America to write up the  
Exhibition and the articles  
are probably already written  
and in New York. That  
is the trouble with our  
magazines - that all the  
articles must be written  
at least six months be-  
fore they are published.

I expect to be in  
New York within two or  
three months and shall  
then see the Editors of

Paris June 20<sup>th</sup>

190<sup>th</sup> BOULEVARD MALESHERBES

My Dear Murray.

I spoke to Mr. Gilder  
when he was here about  
your proposed article but  
he has not yet sent me  
a decided answer. I  
leave for London next  
week and hope to see  
him again - but am  
afraid it will do no  
good as all the magazines  
have men here from

Paris May 19<sup>th</sup> - 98

31 BOULEVARD BERTHIER.

My Dear Mr. Murray -

I am very sorry  
that the quite severe  
illness of my little  
boy will prevent my  
being present at the  
dinner to Mr. Holmes

I regret it exceedingly  
as I should like to  
know him and to be  
one of your intimate friends.



ning - Again with  
sincerest regards and  
thanks to you for  
your note I am  
my truly yours.

John W. Alexander

Paris Jan 15<sup>th</sup> 1900

190<sup>th</sup> BOULEVARD MALESHERBES

My Dear Mr Murray.

Would it be possible  
for you to drop in some-  
time - I have a  
photograph for you but  
have to explain a lot  
of things - Please let  
me know in advance  
if you can come and  
when that I may  
be here - With best

regards to you and  
Madame Murey - in  
which Mrs Alexander  
yours I see you

very sincerely

John W. Alexander

# Rush==Important

Kindly fill out the sheet herewith and mail back to the publishers at your earliest convenience. If immediate attention is given this matter it will be greatly appreciated. We are preparing copy for **The Artist's Year Book**

which is soon to be published, and wish to include your name and biography in same. By answering the questions listed below you will enable us to compile the matter that is to appear concerning you. **Write Plainly**

**The Art League Publishing Co., 936 Fine Arts Building, Chicago, U. S. A.**

Name (In full give surname first) John W. Alexander - Alexander John W.

Specialty (State here your special medium and work) Oil - portraits and figures - Decorations -

Born (place) Allegheny Pa Date Oct 7 Year '56

Parents' names John & Fanny Alexander -

Educated (State here what schools and masters) Pittsburg - Munich - Florence - Paris.

Married (If so, give date and person) N.Y. 2<sup>d</sup> 1887 Elizabeth Alexander

Exhibited (State what Institutes, Leagues, Salons, you have exhibited in.) all the principal Exhibitions of the World Paris

Medals, prizes and honors received Gold Medal Paris 1900 - Gold Medal Buffalo - Gold Medal St Louis - Gold Medal of Honor Philada - Temple Gold Medal Philada - Lippincott Prize Philada - Carnegie Prize S.A.A. - First Prize Washington D.C. - Silver and gold medals -

In what permanent collections represented, (if any) Met. Museum N.Y. Boston Museum - Penna Academy Fine Arts Phila - Widstach Gallery - Cincin. D. Museum - Providence Museum - St Petersburg - Odessa - Luxembourg Paris - Carnegie Melbourn Pittsburg - Harvard - Princeton - State House - Trenton N.J. Library of Congress Washington D.C.

What special books illustrated, (if any) International Society Fine Arts Paris - Society French Artists Paris

General Remarks - H.C. Paris Salon - &c &c -  
Honorary Degree Master of Arts - Princeton University -  
Chevalier of the Legion of Honor -

Author (Of what articles or books, if any)

Members of what clubs and associations National Academician - Society American Artists N.Y. - Member International Society Sculptors and Painters France - Society Mural Painters - Architectural League - Fine Arts Federation - Fine Arts Society N.Y. - Honorary Member Sections of Munich & Vienna - Nat Society Arts & Letters -

Addresses (Give studio, home and summer addresses) Century Association N.Y. Metropolitan Club N.Y. Union Club N.Y.

Residence 116 E. 63<sup>rd</sup> St N.Y. - Studio 123 E 63<sup>rd</sup> St N.Y. - Summer - Onkora Club - Catskills N.Y.

**NOTE:**—In case all the lines on this sheet are not used, you are privileged to fill them in with any other notations you may see fit to give pertaining to your special work in art. When writing name on the first line, give surname first in this manner: Jones, Arthur Henry.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Allston, Washington
- **Inclusive Dates:** 1821-1842
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
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Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Washington Allston (1779-1843) was an American portrait, historical, religious, and allegorical painter. Utilized a Venetian method of glazing in his paintings that gave his work a bright and transparent quality. His early works utilized a romantic style with religious themes such as his "Dead Man Restored to Life by Touching the Bones of the Prophet Elisha." Also noted for his literary contributions including the Gothic novel entitled "Monaldi" (1841).

## Scope and Content Note:

- 1) Portrait photograph of Washington Allston from the original painted by Chappel.
- 2) Allston accepts an invitation for Saturday and offers to give Mr. Clevenger (Shobal Vail Clevenger, the sculptor, 1812-43) his note.
- 3) Signed and autographed love poem
- 4) "I most truly and humble reciprocate the friendship which it [the letter Allston must have received] breathes...I shall consider the painting of your picture not a task but a real pleasure. Do not think therefore of compensation for it is not what I would consent to."
- 5) Allston praises Follen's preface and translation of Menzel, and is particularly interested in Menzel's ideas on Schiller. Allston had been confined for over five weeks to a sick chamber and, two days before writing this letter, had "ventured into my 'Painting room' - but rather to break ground by meditating, than to work - at least to any purpose - for which I am still too feeble." He also declines an invitation to a public dinner for Dickens because of his illness, but writes: "There is no man of the present day of whom I have a high admiration. I am trying AS HARD AS I CAN to get well enough to call on him."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

**Detailed Description of Collection (Container List):**

Box 1	Folder 3	Portrait photograph of Washington Allston	nd
Box 1	Folder 3	A.L.S. to an unidentified man	nd
Box 1	Folder 3	Autographed love poem	nd
Box 1	Folder 3	A.L.S. to an unidentified man	Dec. 12, 1821
Box 1	Folder 3	A.L.S. to an unidentified man	Jan. 30, 1842

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Nay, turn not from me, love, —  
As if thou wouldst reprove

The lips that have confess'd thee; —  
Those lips that now are mine,  
That breath'd my name as thine,  
That with a word have bless'd me.

But, no — I will not pain  
With idle fears again

The heart which thou hast given;  
The look that ~~unwillingly~~<sup>inward</sup> thy word  
Told more than ear has heard  
When most the tongue has striven.

When, like the morning skies,  
Thy slowly-lifted eyes

First turn'd their blue upon me,  
And from her sky look'd out  
Thy soul — I could not doubt  
For aye that I had won thee.

Yet still on them to gaze,

And feel their gentle rays  
Deep sink within my being;

This grace of love — oh, no!

I may not now forego

This more than outward seeing.

Washington Allston.

Cent's of the  
Clerks in writing



Dear Sir,

I will wait on  
you on Saturday, agreeably  
to your invitation, with  
great pleasure.

Mr Cleverger  
does not come out here  
until 2 o'clock. When  
he comes I will hand  
him your note.

I remain, dear Sir,  
with great respect  
yours

W. Abbotson

Boston, 12 Dec<sup>r</sup> 1827

Dear Sir,

I have the pleasure to acknowledge the receipt of your favour of the 24<sup>th</sup> of Nov<sup>r</sup> and to assure you that I am most perfectly satisfied it was never your intention to offend. I beg you to accept my sincere thanks for the many obliging expressions contained in your letter, and to be assured, that I most truly and heartily reciprocate the friendliness which it breathes.

Allow me to add, that I shall consider the painting your Picture not ~~an~~ a task, but a real pleasure. Do not think therefore for a moment of "compensation", for it is what I could not consent to.

Believe me, dear Sir,  
very sincerely yours  
W. Allston.

Cambridge Port, 30<sup>th</sup> Jan'y 1842.

My dear Sir,

I owe you many thanks for the great pleasure I have received from your work of Menzel. But for some peculiar thoughts which could have had their birth only in a German brain, no one, not otherwise apprised of it, would know it to be a translation. It has all the grace and elegance, nay, even the idiomatic freshness, of an original work. How you have contrived to turn some of the strange and intricate thoughts into such musical and beautiful English I cannot imagine. - I assure you I consider it no small honour that such a master of Composition should have liked my little book.

To far as Menzel is concerned, I was most interested in the third volume. What he says of Schiller is, much of it, in a strain of pure eloquence - and true, as well as I can judge, knowing him only through translations. Schiller never affected me as a foreigner - that is, as having that which my own mind or affections could not respond to. He was never strange to me - never ~~has~~ startled me with "non sequiters", as some of the German poets have. - Menzel's account of Gleine and that set is really frightful. Your Preface is just what it

ought to be.

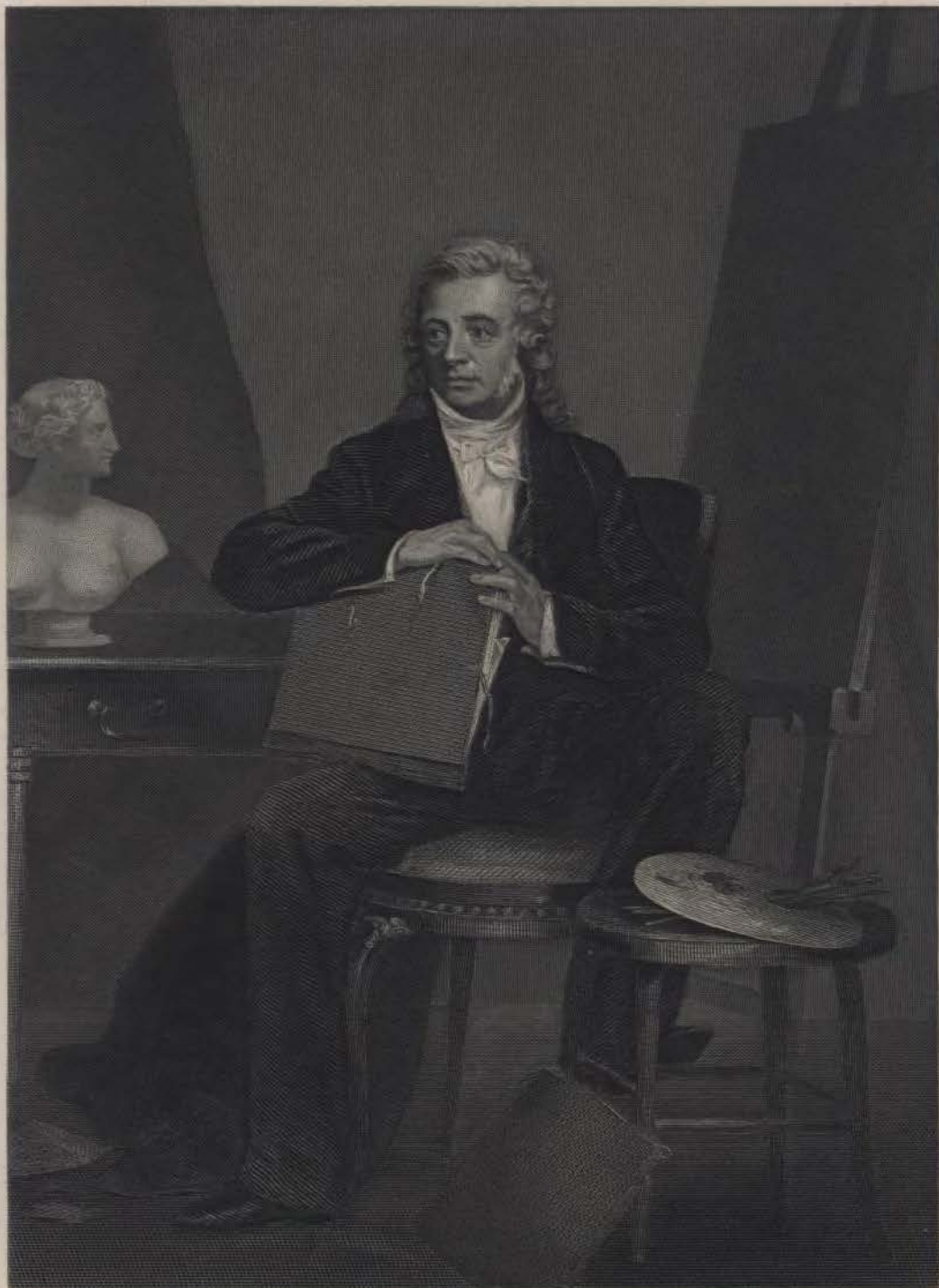
I have been five weeks last Tuesday confined to a sick chamber. Two days ago I ventured into my painting-room - but rather to break ground by meditating, than to work - for which at least to any purpose - for which I am still too feeble.

It is a great disappointment to me that I have been forced to decline an invitation to the public dinner which is to be given to Dickens. There is no man of the present day of whom I have a higher admiration. I am trying as hard as I can to get well enough to call on him.

Believe me, dear sir,

with sincere regard, yrs

W. A. Allston.



*Washington Allston.*

*From the original painting by Chappel in the possession of the publisher.*

Johnson, Fry & Co. Printers, New York.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - American Art Union
- **Inclusive Dates:** 1852
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

"[...]The history of the American Art-Union as it operated from 1839 to 1852 - an active organization involved in the occupation of buying works of art from the artists themselves and distributing them to an eager public [by lot], of maintaining perpetual free gallery for the exhibition of such works, and of developing a patronage for artists that was importantly realized by the many who benefited and were supported by it" (Bloch, *passim*. MANN, pp. 26-27).

## Scope and Content Note:

Letter signed by multiple artists in support of The Art Union

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 4	Typed transcription of the Formal Petition	nd
Box 1	Folder 4	Formal Petition to the President and Manager of The Art Union	Dec. 13, 1852

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to the contrary. We regret that so many promising  
Young Artists should be so suddenly deprived of the  
support which they have received from the Art Union

We trust that You, Gentlemen, will not be  
discouraged by the opposition arrayed against you in  
your efforts to save the cause of ~~Art~~ Artists, & that  
you may be able in some way to obviate whatever may  
be objectionable in Your Institution, & that it may  
yet be made as useful as its warmest friends have  
desired it should be. —

Accept Gentlemen the assurances of ~~our~~  
our very sincere regard — Very respectfully Yours.

New York. Decem<sup>r</sup>. 13<sup>th</sup>. 1852

J. P. Refsitor

Jonathan Sturges

John Gourlie

A. B. Durand

J. G. Knapp

W. Kemble

Dudley P. Fuller

Henry Peters Gray

Chas C Ingraham

Geo T. Knapp

F. F. Marbury

H. W. Bellows

J. F. Cropsey

Thomas Hicks

Paul P. Duggan

Frederic E. Church

Edmund M. Young

F. W. Edmonds

H. K. Brown



to the contrary. We regret that so many promising  
Young Artists should be so suddenly deprived of the  
support which they have received from the Art Union

We trust that You, Gentlemen, will not be  
discouraged by the opposition arrayed against you in  
your efforts to save the cause of ~~Art~~ Artists, & that  
you may be able in some way to obviate whatever may  
be objectionable in your Institution, & that it may  
yet be made as useful as its warmest friends have  
desired it should be. —

Accept Gentlemen the assurances of ~~our~~  
our very sincere regard — Very respectfully Yours.

New York. Decem<sup>r</sup>. 13<sup>th</sup>. 1852

J. P. Refsitor

Jonathan Stuyvesant  
John H. Gourlie  
A. B. Durand  
G. W. Knapp  
W. Kemble  
Dudley B. Fuller  
Henry Peters Gray  
Chas C Ingham,  
pro T. Knapp.

F. F. Marbury  
H. W. Bellows  
J. F. Cropsey  
Thomas Hicks  
Paul P. Duggan  
Frederic E. Church  
Edmund M. Young  
F. W. Edmonds  
H. R. Brown

To the President + Manager  
of the Art Union

Gentlemen

It having been decided by the highest Court in our State that the distribution by lot of the Pictures + works of Art belonging to the Art Union is illegal + unconstitutional, we learn that in accordance with that decision, You have decided to close the affair of the Institution, as it now exists--and to sell the Paintings at Auction on the 15th 16th + 17th of the present month.

There may be differences of opinion as to the permanent advantages resulting from an Institution like the Art Union, but the undersigned feel it to be their duty as friends of Art, to testify to You their high appreciation of the motives which have actuated you in your untiring exertions to sustain an Institution which you in common with a vast number of your countrymen believe of vital importance in diffusing a taste for the Fine Arts throughout our Country.

The Representatives of all the people having authorized you to distribute your pictures by lot + that authority having been sustained by so eminent a jurist as chief Justice Jones, You certainly had a right to feel that you were acting in strict accordance with the law and constitution, until our highest Court decided to the contrary.

We regret that so many promising young Artists should be so suddenly deprived of the support which they have received from the Art Union.

We trust that you, Gentlemen, will not be discouraged by the opposition arrayed against you in your efforts to secure the cause of Art + Artists, + that you may be able in some way to obviate whatever may be objectionable in Your Institution, + that it may yet be made as useful as its warmest friends have desired it should be.--

Accept Gentlemen the assurances of our very sincere regard-- very respectfully yours.

New York. December 13th 1852.

(signed:)

Durand, Cropsey, Edmonds, Frederic E Church, John Kensett et al

To The President & Managers  
of the Art Union  
Gentlemen

It having been decided by the highest Court in our State that the distribution by lot of the Pictures & works of Art belonging to the Art Union is illegal & unconstitutional, We learn that in accordance with that decision, You have decided to close the affairs of the Institution, as it now exists, and to sell the Paintings at Auction on the 15<sup>th</sup>, 16<sup>th</sup> & 17<sup>th</sup> of the present month.

There may be differences of opinion as to the permanent advantages resulting from an Institution like the Art Union, but the undersigned feel it to be their duty as friends of Art, to testify to You their high appreciation of the motives which have actuated You in your untiring exertions to sustain an Institution which You in common with a vast number of your Countrymen believe of vital importance in diffusing a taste for the Fine Arts throughout our Country -

The Representatives of all the people - having authorized You to distribute your Pictures by lot & that authority having been sustained by so eminent a Jurist as Chief Justice Jones, You certainly had a right to feel that You were acting in strict accordance with the law and Constitution, until our highest Court decided

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Andrews, Eliphalet Frazer
- **Inclusive Dates:** 1878
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Eliphalet Frazer Andrews (1835-1915) was an American artist and painter. He established the Corcoran School of Art in 1877. Principal distinction is that of a portrait painter. Many of his portraits are of famous political figures e.g. Jefferson, Jackson and are on display in The White House.

## Scope and Content Note:

Letter to an unidentified man inquiring about Martha Washington's taste in style and dress. Andrews will be painting Martha Washington and wishes to portray her accurately.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 5	Summary and Biography of Frazer Andrews	nd
Box 1	Folder 5	A.L.S. to unidentified man	Feb. 3, 1878

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# Thomas Cullen

ROCKLAND BOOKMAN

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CATTARAUGUS, NY 14719

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BOOKS - PRINTS - AUTOGRAPHS - LIBRARIES

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us

TELEPHONE: 716-257-5121

FAX: 716-257-9116

(Art-Autograph) Eliphalet Frazer Andrews, Washington, Feb. 5, 1878. Autograph letter signed "E.F. Andrews" 2 page, discussing one of his most important works, the full length portrait of Washington Martha Washington that is now in the White House.

"...I am about to paint an elaborate full length of Martha Washington and would be very thankful for any hints regarding her taste in dress. Whether, conforming as she must have done to the general style of her period, she was extreme in either cut or colour, Whether rich in material or plain, and any hints of character that would indicate her tendency in these particulars..." Andrews established the Corcoran School of Art in 1877. His principal distinction is that of a portrait painter, represented in the White House by portraits of Jefferson, Jackson and Martha Washington. Andrews (1835-1915) was born in Steubenville,

The  
Ebbitt:

Washington, D. C. Feb 3<sup>rd</sup> 1878

Dear Sir

The enclosed letter from friend Bernard will explain this freedom & I trust excuse it. I am about to paint an elaborate full length of Martha Washington and would be very thankful for any hints regarding her taste in dress, whether conforming as she must have done to the general style of her period, she was extreme in either cut or colour, whether rich in material or plain, and any hints of character that would indicate her tendency in these particulars in case

other definite information  
should be wanting that they  
information in this respect  
will be most gratefully need  
is as sincere as conventional

My address is as above -

Yours very truly

E. F. Andrews



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Anshutz, Thomas Pollock
- **Inclusive Dates:** 1910
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Thomas Pollock Anshutz (1851-1912) was an American painter and teacher. He was a student of Thomas Eakins and the eventual teacher of several notable artists including Robert Henri.

## Scope and Content Note:

Signed note from Thomas Pollock Anshutz regarding the autograph collection of Howes Norris Jr.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 6	A.L.S. to Howes Norris Jr.	Oct. 4, 1910
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Oct. 4, <sup>th</sup> 1910.

Dear Sir,

I am sorry  
you have had to write  
twice for so small a  
favor. Your note or  
my reply must have  
mis-carried.

Yours Truly  
Howes, P. Amstutz

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Archipenko, Alexander
- **Inclusive Dates:** 1931
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Alexander Archipenko (1887-1964) was a Ukrainian born painter, sculptor and graphic artist who was active in both France and the United States.

## Scope and Content Note:

Typed letter signed to Thomas B. Brumbough inquiring about the possibility of him lecturing and how much he would charge.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 7	T.L.S. to Thomas B. Brumbough	Oct. 4, 1951
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ALEXANDER ARCHIPENKO  
1947 Broadway - New York 23, N.Y.  
\*\*\*\*\*

Nov. 29, 1951.

Thomas B. Brumbough, Head,  
Art Dept.  
Hood College,  
Frederick, Md.

Dear Mr. Brumbough:

Thank you very much for your letter of Nov. 26. In my illustrated lecture on "Creativity" I speak on the Universal Creative Forces which are manifested in different forms, especially in the human ability to follow Universal Creativity, and thru this faculty achieving general progress.

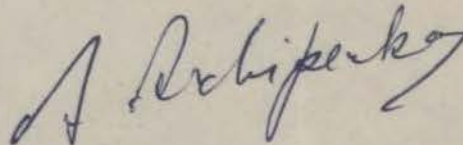
In this lecture I show in lantern slides a number of samples of works of art, including my own, demonstrating creative principles.

This lecture is interesting not only to professional artists, but also to the general public.

My usual fee is \$100.00 plus transportation.

Hoping to hear from you again, I remain,

very sincerely yours,



Alexander Archipenko.

Cont. receipt

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Ashton, Thomas B.
- **Inclusive Dates:** 1836
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Thomas B. Ashton (active in Philadelphia 1835-52) was an American landscape and genre painter, wood engraver, and dealer of art supplies.

## Scope and Content Note:

Ashton encloses a ticket for Mr. and Mrs. Samuel Ashton for the first exhibition of the Artists' Fund Society of Philadelphia.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 8	Ticket to the first exhibition of the Artists' Fund Society of Philadelphia	nd
Box 1	Folder 8	A.L.S. to Samuel Ashton	April 1836

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

FIRST  
EXHIBITION  
OF THE  
ARTISTS' FUND SOCIETY  
OF PHILADELPHIA

Admit  
Mr & Mrs Saml Ashton  
Class Ticket

Dear Sir,

In accepting the enclosed ticket  
and calling at the rooms you  
will oblige me & I hope amuse  
yourself — Had I not expected  
to have seen you I would have  
sent this sooner but with  
the old proverb, "better late  
than never" I subscribe my-  
self yours

Saml Ashton Esq.

Respectfully

Yr & O

Thos. J. Ashton

April 1836



Thomas B. Ashton

Sam<sup>l</sup> Ashton Esq

273 to record etc

Thos B Ashton



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Audubon, John Woodhouse
- **Inclusive Dates:** 1856
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

John Woodhouse Audubon (1812-62) was an American draftsman, illustrator, portrait and wildlife painter, son of John James Audubon. J.T. Bowen (b. ca 1801), to whom the letter is addressed, was an artist and lithographer.

## Scope and Content Note:

A letter of introduction for Mr. E. Sheppard of Richmond, whose "object in visiting the north is to become an artist." Audubon praises Sheppard's "drawings of birds beautifully finished." Edward (or Edwin W.) Sheppard would become an ornithological painter, active in Philadelphia in 1858-59 and in Washington in 1860.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 9	A.L.S. to J.T. Bowen	Jan. 18, 1856
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J. J. Bowen Esq

Chestnut 11<sup>th</sup> Street

To introduce

E. Sheppard Esq

S. W. Anderson

Phil<sup>a</sup>

Richmond Aug 18. 1857.

My Dear Sir. This will be presented by Mr C. Sheppard, of this place. his object in visiting the north, is to become an artist. he will show you some drawings of birds beautifully finished, which I am sure you will appreciate.

I have told Mr Sheppard, that you will give him your good council to his best advantage. you will find him a gentleman, and as a favour to me, I beg your assistance to him in such pursuits as he will explain to you.

With kind regards to the ladies  
I am respectfully your friend

W. Audubon

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Audubon, Victor Gifford
- **Inclusive Dates:** 1859
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Victor Gifford Audubon (1809-60) was an American wildlife and landscape painter, son of John James Audubon and brother to John Woodhouse Audubon.

## Scope and Content Note:

Autograph receipt of \$1.00 for "No. 30 Quadrupeds of America" on lithographed form. Cosigned by John T. Bowen (b. ca. 1801), artist and lithographer.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 10	Autograph receipt to P. Milton Lukens	Oct. 10, 1859
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Philad<sup>a</sup>. Oct 11 53

P Melton Lukens

To V. G. Audubon

To No 38 Quadrupeds of America \$1.00

Rec<sup>d</sup> pay<sup>t</sup>

V. G. Audubon  
per J. T. Brown

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Avery, Samuel Putnam
- **Inclusive Dates:** 1889
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Samuel Putnam Avery (1822-1904) was an American copper and wood engraver, connoisseur, and art dealer. He was also a founder of the Metropolitan Museum of Art.

## Scope and Content Note:

Avery sends him a copy of his brother's book, "California Pictures," but is unable to find a first edition (Boston, 1877) or a portrait of his brother. He also sends a portrait of himself (not present), etched in Paris by Flameng after a painting by Madrazo.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 11	A.L.S. to Benjamin W. Austin	Jun. 28, 1889
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\* East Thirty-eighth Street.

June 28-89.

Mr Ben W. Austin,

Dear Sir:

I beg pardon for having so long neglected to respond to your polite invitation. I have delayed hoping to get some documents of more interest than the one enclosed, I also desired to send a portrait of my brother, but have not yet found one that the family were willing to spare. I trust however that the book "California Pictures" written by him, but not published until after his death, will be acceptable, the clips enclosed in it, also may have some historic interest. I could not procure a copy of the first edition published by Hurd &oughton of Boston. 1877. I also

by this same mail send a portrait of myself - an etching done in Paris by the famous etcher Flameng, from a painting by the celebrated artist Madrazo, a Spanish painter living in Paris, his sister married the even more known artist Fortuny.

Please drop me a line to say if the two parcels reach you. With best wishes for the success of your worthy Society, I am most faithfully yours

Saml P. Avery.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Ball, Thomas
- **Inclusive Dates:** 1884-1905
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Thomas Ball (1819-1911) was an American sculptor, miniature, and portrait painter, and musician.

## Scope and Content Note:

- 1) Letter regarding enclosed photographs (not present) of the monument of your brothers
- 2) Letter about the out-of-pocket expenses for the publication of 500 deluxe copies of his book.
- 3) Biographical questionnaire for "The Artists' Year Book."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 12	A.L.S. to Addison Child	Jan. 28, 1884
Box 1	Folder 12	A.L.S. to Mr. Niles	Oct. 13, 1890
Box 1	Folder 12	Biographical Questionnaire	ca. 1905

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Thos Ball  
Florence Jan. 28<sup>th</sup> 1858.  
Florence

Addison Child Esq

Dear Sir,

Enclosed I send you one dozen photographs of the monument of your brother, just erected by you. I hope you will not be disgusted at seeing your own name in too conspicuous a place, but it is the usual arrangement under the circumstances, and Mr Newcomb's letter instructing me to place your name on the back, arrived too late, as it was already completed. I will send you another dozen pictures next week; which are all I shall order until I hear how you like them, as, owing to the position of the monument, being near the iron fence of the enclosure, they could not get as agreeable a picture as in some other parts of the beautiful grounds. The price of the negative and the two dozen pictures is sixty five francs (65) should you desire any more, they will be twelve (12) francs a dozen. Hoping that the monument will please you, and with the best wishes for the new year, believe me

Very truly yours

Thomas Ball

my  
Florence Oct 13<sup>th</sup> 1890

Dear Mr Miles,

I have received the two packets of proofs and the two specimen pages, and also the copy of Morris' book, for which I thank you very much. I like the style of it, barring the uncut leaves; but deliver me from the white label on the back, looking as if intended to be placed on the library shelf, never to be removed. I am pleased with the idea of an "Edition de luxe", an expensive luxury, but one I am inclined to indulge in, if only as a tribute to my dear wife, and for the gratification of my intimate friends.

I think, however, that in your last letter (Sept 27) you have inadvertently made a great mistake in your calculations, by which I am led to understand, <sup>perhaps stupidly</sup> that after furnishing the fruit of my poor brain, and paying \$1095. in cash, - your largest estimate of all the expenses for 500 copies "de luxe", fifty of which to go to the Press, from the sale of the remaining 450 copies, I receive back only \$200. leaving me nearly \$900. out of pocket, and no provision for a single copy for myself. Now let me calculate, and see how far I am out of the way. Admitting that I shall have paid the \$1095 for all expenses of 500 de luxe, the net proceeds of four hundred at \$3, fifty copies for me, and fifty for the Press having been reserved, after deducting

40 per cent to the Book-seller, should be \$720, from which deducting 15 per cent (the sum you mention,) for yourselves, on the whole five hundred, amounting to \$225, it would seem that the remaining \$495. should return to me; thus reducing the cost of my fifty copies to \$600, Verily, Amateur Authorship is a very costly amusement! But I hope you will be able to get out this Edition de luxe in time for Christmas, as I <sup>think</sup> it would not be a bad book for the Holidays. Do you wish me to send back the proofs, if I see no change to make?

Please tell me just how much my fifty copies of this beautiful Edition will cost me if I should decide to stop or indefinitely postpone any further publication.

My excuse for not understanding your calculations, is, that in your letter of Sept 26, you say I shall be \$500 out of pocket, and by the letter of the 27<sup>th</sup> I am led to understand that my loss will be \$900.

Very truly Yours

Thomas Ball

**Rush==Important**

Kindly fill out the sheet herewith and mail back to the publishers at your earliest convenience. If immediate attention is given this matter it will be greatly appreciated. We are preparing copy for **The Artist's Year Book**

which is soon to be published, and wish to include your name and biography in same. By answering the questions listed below you will enable us to compile the matter that is to appear concerning you. **Write Plainly**

**The Art League Publishing Co., 936 Fine Arts Building, Chicago, U. S. A.**

Name (In full give surname first) Ball, Thomas  
 Specialty (State here your special medium and work) Painting and Sculpture  
 Born (place) Charlestown, Mass. Date June 3<sup>d</sup> Year 1819.  
 Parents' names Thomas Ball — Elizabeth Uyer Hall  
 Educated (State here what schools and masters) Mayhew School; Boston, Mass.  
 Married (If so, give date and person) To Miss. Ellen Louisa Wild, Oct. 10. 1854  
 Exhibited (State what Institutes, Leagues, Salons, you have exhibited in.) Mass. Charitable Mechanic Assn.

Medals, prizes and honors received One gold and three silver medals  
 Author of the Equestrian Statue of Washington, Statues of John A. Andrew, Charles Sumner and Josiah Quincy in Boston; Daniel Webster in Central Park and in Concord Mass. of Edwin Forrest in Philadelphia, Penn. Hon. P. J. Burmann in Bridgport, Conn. The Emancipation Group in Washington and Boston.  
 In what permanent collections represented, (if any) The last and most important work of the artist's life, a colossal Washington Monument, erected in Methuen, Mass. — was begun and finished after his 70. year, and is considered his best work.  
 What special books illustrated, (if any) General Remarks

Author (Of what articles or books, if any) "My three score years and ten", various Plays, Songs and minor Poems.  
 Members of what clubs and associations Handel of Haydn and Harvard Musical Societies, Boston. Society of American Authors, Hon. Fellow of National Sculpture Soc. New York. Hon. A. M. of Dartmouth College. (Amateur Musician)  
 Addresses (Give studio, home and summer addresses) Studio, 207. East 17. Street, New York. Residence, after April 1905 105. Upper Mountain Av. Montclair, N. J.

**NOTE:**—In case all the lines on this sheet are not used, you are privileged to fill them in with any other notations you may see fit to give pertaining to your special work in art. When writing name on the first line, give surname first in this manner: Jones, Arthur Henry.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Banvard, John
- **Inclusive Dates:** 1879
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

John Banvard (1815-91) was an American panorama, landscape, and portrait painter known for painting the Mississippi River Valley.

## Scope and Content Note:

Banvard gives Winter a copy of "Private Life of a King," and requests that a volume that has been promised to him be left at the Tribune Building. A note attached to the letter, signed W.W. and J.W., indicates that the "book recounts incidents in the eye of the Regent after King George IV," and that Banvard "opened in 1869 the house which became Wood's museum, and afterward Daly's Theatre."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 13	A.L.S. to William Winter	Dec. 20, 1879
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John Barnard To William Winter

1879

245 West 25<sup>th</sup> St

New York Dec 20<sup>th</sup> 1879

Friend Winter

Here is the copy of  
the "Private Life of a King" I promised  
you. and I will stop in and get  
the volume you promised me at the  
Tribune office, if you will be kind  
enough to leave it there to my  
call.

Very respectfully  
Yours Truly

John Barnard

His book recounts incidents in the life of the Regent,  
afterward King George IV. Barnard was plaintiff  
in a marriage. - G. W. X He opened, in 1869, the  
house which became Wood's Museum, and, afterward  
Daly's Theatre. - J. W.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Barnard, George Grey
- **Inclusive Dates:** 1908
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

George Grey Barnard (1863-1938) was an American sculptor and collector.

## Scope and Content Note:

Letter to Howes Norris Jr. for his autograph collection. "Take the pictures of life upon them as the canvas the painter's color, never conscious for a moment of its import - and showing only its dusty shredded face when turned to light.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 14	A.L.S. to Howes Norris Jr.	Nov. 22, 1908
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Some take the pictures  
of life upon them as  
the canvas The painters  
color, never conscious  
for a moment of its  
import.

and showing only its  
dusty shredded face  
when turned to light.

George Grey Barnard  
Nov 22 1908

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bartlett, Paul Wayland
- **Inclusive Dates:** 1893, 1919
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Paul Wayland Bartlett (1865-1925) was an American sculptor and painter.

## Scope and Content Note:

- 1) Not yet located
- 2) Letter to Miss Florence Levy, Editor of the American Art Annual. Response to Levy's letter of May 25 requesting for a photograph from Bartlett.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 15	Not yet located	Nov. 16, 1893
Box 1	Folder 15	A.L.S. to Miss Florence Levy, Editor of the American Art Annual	Jun. 9, 1919

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Washington, D.C.

217 Bond St. N. W.

June 7<sup>th</sup> 1915.

my dear miss Lucy

I have received your letter of May  
25<sup>th</sup> asking for a photograph -

I do not seem to have any  
at all - at present - but I  
will send you one as soon  
as I can -

incerely yours,

Paul W. Bartlett

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bartlett, William Henry
- **Inclusive Dates:** 1825
- **Identification:**
- **Extent/Quantity:** 2 oversize items
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

William Henry Bartlett (1809-54) was a British born artist, draftsman, architectural subject artist and topographer. He was a considerable traveler and also held American nationality.

## Scope and Content Note:

- 1) Letter to T. Button regarding his abilities and lack thereof. "I can't draw architecture."
- 2) Signed manuscript poem

"Here is the lonely star, whose beam, unclouded  
Still cheers & guides the Pilgrim's weary way  
Though grief & care all other forms are shading  
And every height illusion melts away  
Ah, through each hour a darker scene may show  
I'll scorn the threatening gloom if thou but deign to glow-"

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Oversize Box 1	Item 1	A.L.S. to T. Button	Oct. 10, 1825
Oversize Box 1	Item 2	Signed manuscript poem	nd

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An English Draftsman, &c.

J. Battell  
17. Broad St.  
Burlingame  
London

PAID  
1825

300  
55  
245  
100  
145  
375

Mr. Battell  
Oct 10. 25  
from Barbours  
Nancy -

My dear Sir  
Previously to your leaving this place on Friday  
you directed me to make a sketch of the Theater, Concord  
to be from a point you then fixed, as well as one from  
the Terrace in Chart Park. the remainder of Friday - Saturday  
and Monday was the time, <sup>then</sup> given, and of the weather proving  
raining I was to employ myself in the Conservatory. I have  
made the sketch in the Park - further advanced the other <sup>in</sup> Park  
and made a sketch (slight of course) in the Conservatory  
Monday therefor remains for the other sketch. You  
must be aware, though you affirm to the contrary, that  
I cannot draw Architecture, well, or fast, and perhaps  
certainly, as you expect, well and fast. this may seem  
a compliment of me - but I had much rather be thought  
what I am, and a corresponding result expected, than the  
contrary. Mr. Nelson - Mr. Williams - Mr. Keyser - Mr. Shaw  
and other Gentlemen capable of judging, have all  
complained of a want of accuracy in the Architectural  
Drawing I have done. though I have scrupulously endeavored  
to the contrary - the reason of this is evident, that I do  
not either get sufficient information, or possess a talent  
for it - You have just sent me an order to examine and  
take of certain Sketches, and from your description I  
can scarcely tell, whether they are Mr. Keyser's sketches,  
done nearly a year ago, or those I have just done.  
the Sketch of the Laundry, Kitchen, and Gallery over Dining, was  
made when I could draw but wretchedly, and if a sketch

Hope is required, another miss, be made (to the close view  
of Buildings at Entrance - whether Mr. Kaysers, or the  
one I have just done. I know not. If Kaysers, you  
must know that the trees must be done again, and  
being difficult, would require some time - 5-6-7.  
Views of Gallery to Mrs. Kaysers Rooms. - New Gallery -  
Conservatory - Theatre. - here are only two sketches - I  
view from Platform looking to Dorkins - this I can  
but guess at, and may guess wrong - the View - which  
you express - Steps in flower Garden, if wanted  
to be finished will take at least a day. Beside  
this you wish for a sketch of the Seat or re-  
Building at the Terrace, and the view from the  
same side - about a mile and half from Deepdene.  
further advanced - Surely, in one day or even two, it  
is impossible to do all this - supposing the weather  
to be perfectly fine - When you was at Mrs. Fells  
I took the liberty of requesting a day for my own  
purposes - you then granted it, and if one half of  
what you now wish me to do is to be done, you  
now take it away. This is indeed a proof of the  
pleasure you feel in promoting my prosperity and  
happiness. From the instructions I have received in  
your office: I think much more cannot be expected

expect more you will not wish a disappointment by  
again sending me into the country.

On this subject I have written what I felt, but  
could say more, and hope to do so - were I never  
to remonstrate the unreasonable demands  
you make would never cease - Hoping they will

believe me  
your obedient pupil  
Wm. B. Barber

1635

Here is one lonely star, whose beam, unclouded  
Still cheers & guides the Pilgrim's weary way.  
Though grief & care all other forms are shading  
And every bright Muse's mirths away -  
Ah, though each hour a darker scene may show  
I'll scorn the threatening gloom if thou but deign  
to show -

J. W. Barrett

The Artist  
from Miss Sardo's collection



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Beal, Gifford
- **Inclusive Dates:** 1912
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Gifford Reynolds Beal (1879-1956) was an American painter, draftsman and printmaker.

## Scope and Content Note:

Beal writes as Secretary of the Nominating Committee of Salmagundi Club about the nomination of Alexander Schilling to the Admission Committee.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 17	A.L.S. to Alexander Schilling	Jan. 12, 1912
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Jan 12<sup>th</sup> 12

Mr Alexandra Schilling  
Salmagundi Club

Shan Shi

The Committee of Nominations  
desires to present your name  
for a member of the Admissions  
Committee of the Salmagundi Club  
please advise me at your earliest  
convenience, if you will accept  
the nomination.

Very Truly Yours

Wiffard Reed

Secy. Nominations Com.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Beard, James Carter
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

James Carter Beard (1837-1913) was an American naturalist, author and illustrator.

## Scope and Content Note:

James Beard writes a letter to Mr. Quakenbos regarding a Mr. Warren's layout for "sieges."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 18	A.L.S. to Mr. Quakenbos	nd
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Dear Mr Jackson

I said Mr Warren's  
lay out for dig's, I  
cannot find the yellow  
pen of paper I have  
no doubt however that  
Warren is correct

Yours truly  
G. Carter

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Beard, James Henry
- **Inclusive Dates:** 1888
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

James Henry Beard (1812-1893) was an American painter.

## Scope and Content Note:

Letter to Mr. Burt regarding a visit to Beard's studio.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 19	A.L.S. to Mr. John Burt	Mar. 29, 1888
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James H. Beard - American Artist\* (1814-1893)  
(N.A.)

Studio 1300 B way  
March 29<sup>th</sup> 1888

Mr John Burt  
Dear Sir

I will be  
pleased to see you at my  
Studio at any time, or any  
of your friends, I shall be  
at my Studio all-day to  
=morrow and on Saturday  
after 12 o'clock, I shall  
be occupied for some days  
during the forepart of each  
day making studies at  
Barneum's

Very truly yours

J. H. Beard

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Beard, William Holbrook
- **Inclusive Dates:** 1869
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

William Holbrook Beard (1824-1900) was an American painter and sibling of James Henry Beard. He is best known for his humorous story pictures of animals.

## Scope and Content Note:

In Beard's letter to Samuel Coale, Beard describes a picture title "A Poor Relation Came To Beg," which he considers "one of the best pictures of the kind I have ever painted and perhaps THE best of my smaller BEAR subjects. Many of the artists think so." The subject is the intrusion of a poor captive or escaped prisoner on a family of bears dining around a table. Beard states that this is the only picture of bears he presently has, and he has no pictures of monkeys for sale.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 20	A.L.S. to Samuel Coale	Jan. 28, 1869
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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



Amer. Family

New York Jan 28<sup>th</sup> 1869

Mr Samuel H. Coale.

Dear Sir

Your favor  
of the 23<sup>rd</sup> was received this mor-  
ning. I think I have a picture  
which - as you say - will just fill  
the bill. It consists of a family  
of Bears - father, Mother and three  
young ones - at dinner, they have  
come to the desert, and the father  
Bear has a beehive, about to  
help them all around. when  
a poor Captive or escaped prisoner  
makes his appearance among them  
with the broken Chain still  
hanging to his neck. He is thin  
from long fasting and wandering  
in the woods, being incapacitated  
by confinement from Childhood, for

procuring food for himself, and in the most humble and abject manner, asks Charity, but the expression upon the faces of all the well to do family, is not one of welcome, although there are plenty of fragments of the more substantial dinner to satisfy his hunger. Scattered upon the ground - vegetables, fruit ham &c. stolen from the farmers.

I call it "A poor retation came to beg." The size of picture is 14 x 20. of frame, including shadows box - which should remain on frame - 28 x 34. The price is \$800.

I cannot promise you this <sup>picture</sup> positively, a gentleman was looking at it the other day, and said he would see me again about it. Though I gave him no refusal - I should still feel obliged to let him have it. Should we call before it is otherwise disposed

of. But in that case, I could, I think paint something for you which would please as well.

It is the only picture of Bears I have, the others you spotted have all been sold. I have no pictures of Monkeys for sale, in fact, most of the pictures of this class I paint to order, or sell before I get them finished.

I forgot to say - in answer to your request that the picture shall be really good. That I consider it one of the best pictures of the kind I ever painted and perhaps the best of my smaller Bear subjects. Many of the Artists think so. I make the distinction between these subjects and other pictures because they cannot be compared.

Should you desire this picture will you let me know as soon as convenient and oblige Yours truly  
W. H. Beard.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Beaux, Cecilia
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Cecilia Beaux (1855-1942) was an American painter, portraitist, and teacher.

## Scope and Content Note:

Cecilia Beaux writes to Sartain (possibly William Sartain or the engraver John Sartain) wanting him and other committee members to see her painting. Beaux wishes for her painting to be hung in the hall.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 21	A.L.S. to Sartain	Jan. 27, nd
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2 20/1  
13/2  
0-61-2

My dear Mr Sartain.

I would like to have  
you see the picture  
again now and in  
fact would like to  
have any of the Com-  
mittee see it - who  
wish to.

Could you stop  
in tomorrow after-  
noon at about 4  
or Friday -

or Monday next at  
the same hour?  
I am anxious to  
have the picture  
placed in the hall  
as soon as may  
be so that I may  
see it - Please,

Mine very truly  
Cecilia Beane

1710 Chestnut St.

Jan 27

Wednesday.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Beckwith, James Carroll
- **Inclusive Dates:** 1885-1911
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

James Carroll Beckwith (1852-1917) was an American painter and teacher of various artists including William Merritt Post.

## Scope and Content Note:

- 1) Not yet located
- 2) In a letter addressed to Mrs. Louise C. Young, Beckwith responds to the letter on verso in which Mrs. Young inquires about the best methods for spreading a knowledge and sentiment for art in the United States. Beckwith speaks to the prevalence of foreign (European) art and it's often over inflated value amongst American collectors.
- 3) James Beckwith writes to Judge Hatch regarding a few possessions he forgot in his hotel room at the Hotel Beau-Site in Rome. Beckwith blames the "ingenious custodian" and cites a missing chandelier, two side brackets, and a rising side bracket. He requests that Judge Hatch keep an eye on the custodian in hopes of locating his possessions.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 22	A.L.S. to Mrs. Louise C. Young	Jan. 8, 1888
Box 1	Folder 22	A.L.S. to Judge Hatch	Mar. 8, 1911

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DEAR SIR :

Will you have the kindness to state what in your opinion has been the result to artists as a class, and to the art of the country, of the increase in the tariff on works of art from ten per cent. to thirty per cent?

Also, if any change were proposed, what would be the rate and method you would suggest as least calculated to offer obstructions to the progress of the profession of art, and the development of a sentiment for, and knowledge of, art in the country.

THE HERALD desires to call attention at this time, seemingly propitious for a full discussion of the subject of a reduction of the tariff, to the branch relating to art; and in order that the matter, which to the general public may appear of minor importance, may not be overlooked, as full and complete an expression of opinion of the persons interested, is desired.

We wish to publish this information collectively, as letters, with the signatures of the firms and persons affixed. All the leading art firms and artists will be addressed in this manner, and as early a reply as your convenience will permit is respectfully requested.

Very truly yours,

LOUISE C. YOUNG,

*Art Editor Boston Herald.*

Please address your reply to

MRS. J. HARVEY YOUNG,

HOTEL OXFORD, BOSTON, MASS.

JANUARY 1st, 1888.



58 W 54th St N.Y. 8th July '88

Mrs. Quincy. To the ~~editors~~ <sup>editors</sup> of the Boston Herald

57 Regarding your first question, I will say that I consider that the artistic development of the country has been greatly retarded by the increase of duty in procuring fine examples of foreign work to come here and consequently the knowledge that would accrue to our artists from the study of said works and comparison of their own has been denied. Aside from this the antagonism aroused in the minds of European artists has been greatly to our detriment; again, the public mind, ignorant and wayward in the matter of art judgment, has been led to place an undue premium on foreign art from the fact of its greater expensiveness, regarding its superiority therefrom. This has led to the neglect of home production in the galleries of the majority of wealthy collectors. Native talent is believed by me to be sufficiently strong to compete most creditably with foreign work and I believe that the free entrance of art work would enable the American artist soon to compete successfully with the artists of any country, even granting our greater cost of production.

I am in favor of the entire removal of all duties on works of art, if this can not be obtained, then a specific duty of say 50% on every art work entering the country.

Very Truly,

Carroll Pickwith

HÔTEL BEAU-SITE  
ROME

5<sup>th</sup> March 11

My Dear Judge Hatch

We, who are trying to make the loggia salute you and your amiable family. I beg that you will forgive me, to begin with, if I ask a neighborly service of you.

Our ingenuous custodian, Mr Fisk, appears to have forgotten his duties regarding some small possessions of ours, which were left in the apartment with a very clear understanding with him regarding their destination.

Having applied to him through our club of the Studio Building, for them, I am unable to get any clear response and he says "Mr Beckwith must consult Crute-Shank".

The articles consist of

1. Rather handsome chandelier with ruby globe on drop light over dining room table.
2. Two side brackets in dining room with

porcelain imitation candle -

3. Elbow descending dining side bracket in "den" (small room off parlor -

There were other articles, but they are of no consequence, but these gas fixtures are expensive and valuable and it seems to me a pity that he should appropriate them after the years of generous giving to which I have been subjected.

Our blessed maid of the Studio, Miss Mary Corrigan 765 8<sup>th</sup> Ave - Telephone.

1497 Bryant, would respond at once to a call and see that these, my blessed belongings were taken and put in my storeroom at the Studio Building or else where for safe keeping, if you - kind sir, would put your legal eye upon the said Mr Fisk. I am sorry to ask this favor of so busy a man but you have a treasure of a capable daughter and also a very excellent wife and they may believe you of this cheer. I can only respond by getting you a blessing from the Pope or, if you are willing, sending you a ship load of Italianes, who are so utterly worthless here that they might be of

use some where else - We have been here all this long  
winter and I have sighed to look out on 58<sup>th</sup> 5<sup>th</sup> and see a  
whirling snow storm - Only romantic and misguided  
American women are capable of appreciating the full beau-  
-ties of Italy as a residence. We have been what is called  
at home, "in it" - We have been presented at Court, had  
an audience with the Pope - known a stack of worthless  
titles (mostly supported by American money), skinned in Palace  
stumbled over beggars, caught microbes, been cheated when  
our own ignorance presented itself, seen the beautiful sun-  
set from the Pincio and choked to death from the  
dust motoring in the Campagna - In this excellent hotel,  
which is all Swiss, we are some sixty women and seven  
men! It is the very paradise of unattached English  
and American females - One's wife has rather a good  
time yet, but the charm is beginning to wane with  
Mrs Beckwith since her last Roman cold - We hope  
you have all been well - I imagine one amusement at  
meeting our neighbor Mrs Bishop who lives on the top floor  
of the Mason, she long preceded any of us there, but we  
had to come to Rome to meet her.

Again many apologies

Yours gratefully  
Carroll Beckwith

James Carroll Beckwith  
1852-1917  
Am. Painter

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bellows, Albert Fitch
- **Inclusive Dates:** 1878, 1881
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Albert Fitch Bellows (1829-1883) was an American painter, draftsman and etcher.

## Scope and Content Note:

- 1) In a letter to Samuel Coals Jr., Bellows explains that he has not yet sent pictures to St. Louis because the three that he had initially painted and planned to send, have been sold.
- 2) Bellows writes to Albert Fitch asking that he return a painting if it has not yet been sold because there is a man from Boston requesting to buy it.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 23	A.L.S. to Samuel Coals Jr.	Dec. 18, 1878
Box 1	Folder 23	A.L.S. to Mr. Davis	Feb. 11, 1881

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327-4<sup>u</sup> are the same  
Dec 11<sup>th</sup> 1878

Mr S. A. Cook Jr

Dear Sir

I have  
intended not have done  
my best to have a couple  
of pictures in St. Louis  
before this time. I have  
those I might send  
but they are not quite  
up to the mark. Have  
painted several expressly  
for it, but I begin  
to think that the

327-4<sup>u</sup> are New York  
Dec 11<sup>th</sup> 1878

Mr S. A. Cook Jr

Dear Sir

I have  
intended not have done  
my best to have a couple  
of pictures in St. Louis  
before this time. I have  
those I might send  
but they are not quite  
up to the mark. Have  
painted several expressly  
for it, but I begin  
to think that the

one of them on the spot, so now  
I must wait till I can finish  
another. I have a small one  
in hand and it may be two weeks  
before it is finished, which promises  
as well as either of them. When  
I send shall I direct to the  
Persons at his place of business?  
I have not heard from him  
since you wrote,  
very truly yrs  
A. J. Bellows

best way to sell them  
here is to try and send  
them to St. Louis, three  
of them one after another  
that I intended to  
send have been sold  
before they were finished  
to gentlemen who  
happened in. Yesterday  
I was ready with two  
pictures, the box was  
ordered and a man  
was in my studio to  
take them away to ship  
them when a gentleman  
a stranger to me personally  
came in and bought



A. F. Bellows

Feb 81

337-4<sup>u</sup> am. M<sup>o</sup>ph  
Feb 11<sup>th</sup> 1881

Dear Mr. Davis

A gentleman  
called upon me a  
few days ago from  
Boston who had seen  
the illustration in a  
catalogue of the large  
pictures you have. He  
was born in the house  
opposite the one painted  
there. Now he wants  
either that picture  
or another in oil of

Ad. I hope it may remain in  
Patience.

the same subject  
and is waiting to  
see that if it is  
returned. In words  
of a gentleman who  
has talked of it.

If he has decided  
not to take it, <sup>and</sup> it  
has been there probably  
long enough to be  
seen by everybody, would  
you have the kindness  
to send it to me  
as soon as convenient  
& oblige

Yrs very truly  
A. J. Bellows

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bellows, George
- **Inclusive Dates:** 1916
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

George Bellows (1882-1925) was an American painter an, lithographer and printmaker. He studied with Robert Henri at the New York School of Art directed by William Merrit Chase and helped organize the Armory Show of 1913.

## Scope and Content Note:

In a letter to Chas, Bellows states his love and passion for lithography as the finest medium for black and white drawing.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 24	A.L.S. to Chas	Dec. 14, 1916
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Dear Charles

Am sending to you under separate cover, a certain proof of a certain lithograph of mine, which I think you will enjoy and which I feel ~~sure~~ you will prefer to a "genuine hand painted oil."

It is from a series which I have been at work on.

For your information I will point out that lithography ranks with etching as the finest medium for black and white drawing, and I have gone in for the former as it ~~is~~ exactly suits my talents.

Trusting that these missives reach you in good order

and wishing you the compliments  
of the season.

---

Gus & Helen

146 E 19<sup>th</sup> St.

N.Y.

Dec 14<sup>th</sup> '16

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Benson, Frank Weston
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Frank Weston Benson (1862-1951) was an American painter, etcher and teacher. He was the student of Emil Otto Grundman and the teacher of various artists including Robert Henry Logan and Marion Boyd Allen.

## Scope and Content Note:

A signed card by Frank W. Benson with a thumbprint size red image.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 25	Signed Card	nd
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Frank W. Benson.

Frank W. Benson



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Benton, Thomas Hart
- **Inclusive Dates:** 1926
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Thomas Hart Benton (1889-1975) was an American painter, muralist, illustrator and lithographer.

## Scope and Content Note:

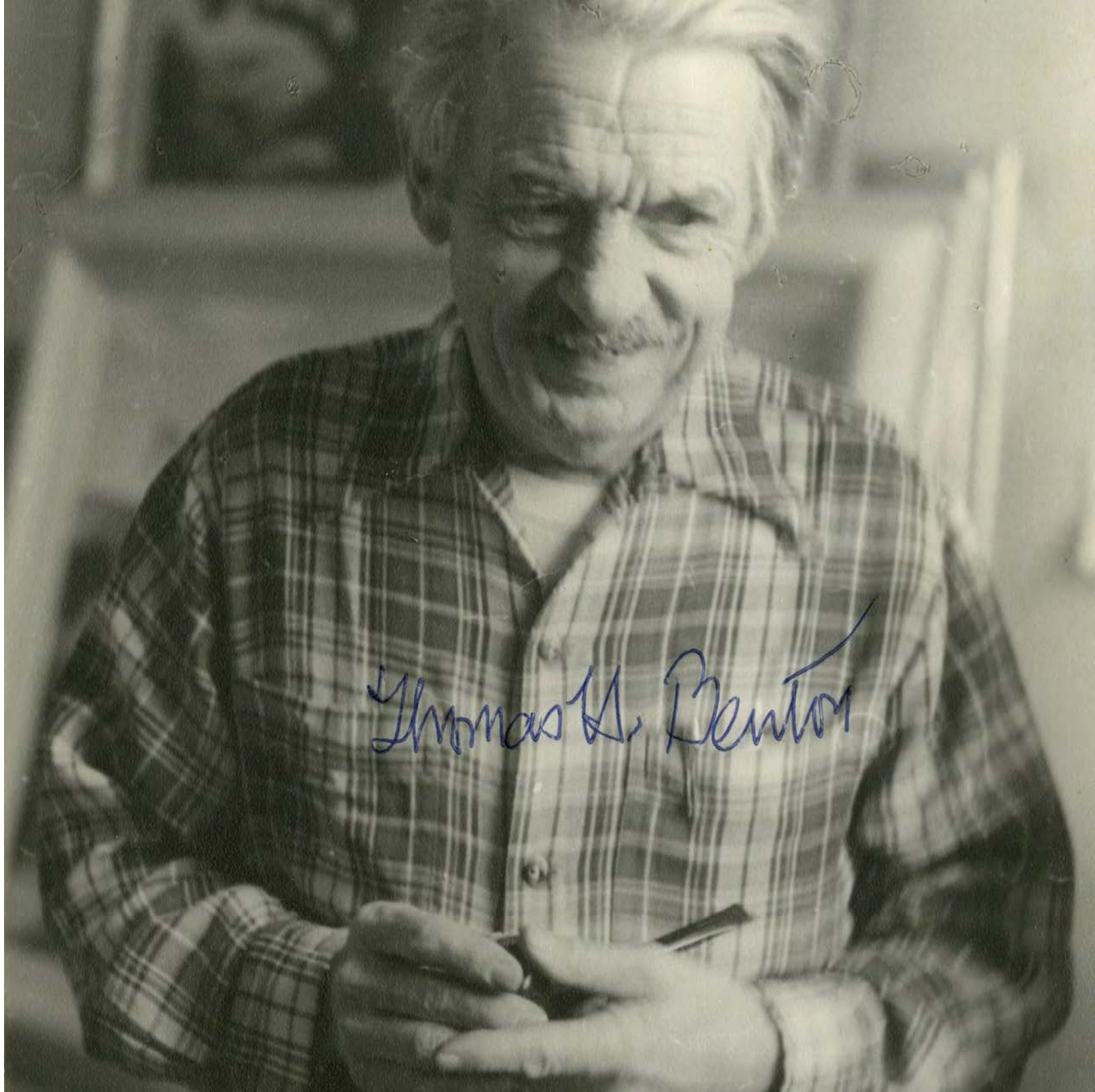
- 1) Signed black and white photographic portrait
- 2) Letter to Lewis Mumford thanking him for his endorsement "of my decorative style," and asking him if he would be kind enough to put it in writing.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 26	Black and white photographic portrait	nd
Oversize Box 1	Item 3	A.L.S. to Lewis Mumford	Nov. 16, 1926

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Thomas H. Benton

By phone

My dear Lewis Mumford —

I have heard of your public endorsement of my decorative style before the embattled architects.

Thanks.

Would you do it again — and in writing?

I am having a show this winter (in Feb.) of a set of decorations, representing the evolution of New York, which are intended for the Public Library at 42<sup>d</sup> St. This is of course not an order — rather a more or less hopeless proposal but I want to carry it as far as possible.

I would like you to write a short comment in the catalogue. Something about what you think of the work as a translation of social into plastic values and of its possibilities as architectural decoration. Could you come and see the decorations and tell me whether or not this sort of thing would be agreeable to you. If it isn't you can rest absolutely sure that I will be in no way offended by a refusal.

Sincerely yours

Bentley  
(plus th.)

36 8<sup>th</sup> Ave.

Walter's 22 87

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Berninghaus, Oscar Edward
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Oscar Edward Berninghaus (1874-1952) was an American painter and illustrator.

## Scope and Content Note:

At the request of Florence Levy, Oscar Edward Berninghaus sends a list of artists and sculptors who are new to the "Annual." The "Annual," referring to the "American Art Annual," is not included. Florence Levy was then the Editor of "American Art Annual."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 27	A.L.S. to Florence Levy	nd
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O. E. BERNINGHAUS

STUDIO: 2313 WASHINGTON AVE.

ST. LOUIS, MO.

Homer N. Levy.  
Editor American Art Annual  
N.Y.

Dear Mr. Levy.

Am sending you a number  
of addresses of artists - Sculptors which  
may or may not be new to the  
Annual as per your request of  
6/10-15.

Names & addresses of 274 Societ-  
members will be sent to you by  
Mr. Chas. P. Davis, City Art Museum St. Louis  
as I have asked him to kindly do  
so.

Yours truly  
O. E. Berninghaus

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bertoia, Harry
- **Inclusive Dates:** 1969
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Harry Bertoia (1915-1978) was an American sculptor, printmaker and designer. He was a student at Cranbrook Academy of Art from 1937-1939.

## Scope and Content Note:

In a letter to Marshall Bean, Bertoia states his will to work constructively and to make 1969 "embody a measure of our doing."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 28	Mounted color photograph of Bertoia to Bean	nd
Box 1	Folder 28	A.L.S. to Marshall Bean	Feb. 27, 1969

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Friendly greetings to  
Harry Pastoria Marshall Bean and his Class

Feb. 27, 1969

Dear Marshall Rean:

Let's think and work constructively  
So that 1969 embodies a measure of  
our doing and thinking in the pro-  
portion we apply ourselves.

Sincerely Harry Bertoni



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Biddle, George
- **Inclusive Dates:** 1954
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

George Biddle (1885-1973) was an American painter, printmaker and sculptor. He was the teacher of Michelle Russo.

## Scope and Content Note:

- 1) Receipt from Postal Service for a shipment labeled "From George Biddle" and "To Leonard Bloch."
- 2) Letter to Leonard Bloch with included envelope addressed to Leonard Bloch postmarked Feb. 11, 1954. Biddle thanks Bloch for his letter of February 9<sup>th</sup> and states his willingness to contribute a work to Bloch's collection.
- 3) Typed letter of response from George Biddle to Leonard Bloch. Bloch states his appreciation toward Biddle's ready agreement to donate a painting and inquires whether "Artist at War" and "War Drawings" are still available.
- 4) A letter to George Biddle from Leonard Bloch stating his appreciation and confirmation of a drawing sent by Biddle.
- 5) Cashed check for 10 dollars written to George Biddle from Leonard Bloch.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 29	Postal Service Receipt	nd
Box 1	Folder 29	A.L.S. to Leonard	Feb. 11, 1954

		Bloch	
Box 1	Folder 29	T.L.S. to George Biddle	nd
Box 1	Folder 29	A.L.S. to Leonard Bloch with postmarked envelope included	Feb. 21, 1954 ; [Feb. 23, 1954]
Box 1	Folder 29	A.L.S. to George Biddle	Mar. 5, 1954
Box 1	Folder 29	Enclosed check to George Biddle for 10 dollars	Mar. 5, 1954

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**CONTENTS - MERCHANDISE**

POSTMASTER: THIS PARCEL MAY  
BE OPENED FOR POSTAL INSPECTION  
IF NECESSARY.

**RETURN POSTAGE GUARANTEED**

**FROM**

*Gregg Biddle*

*Croton-on-Hudson.*

*N.Y.*

**TO**

*Mr. Leonard Bloch*

*593 Broad St.*

*Newark*

*New Jersey*



BUILD YOUR FUTURE  
WISELY. SAFELY.  
U. S. SAVINGS PLAN



Mr. Leonard Block  
593 Broad St -  
Newark  
New Jersey.

GEORGE BIDDLE  
"ASHACRES"  
CROTON ON HUDSON  
NEW YORK

Dear Mr. Block:

Thanks indeed for your  
letter of February 9. I should be happy  
to have you add one of my works to  
your small collection and will try to  
select an appropriate drawing or lithograph.

GEORGE BIDDLE  
CROTON ON HUDSON  
NEW YORK

I think, however, that ten dollars is the  
very least I could charge.

Yours Sincerely

George Biddle -

Mr. George Biddle  
Ashacres  
Croton-on-Hudson, N.Y.

Dear Mr. Biddle:

I greatly appreciated hearing from you, and having your very gratifying reaction to my idea for a small and choice collection of drawings by the greatest American draughtsmen of our time.

Your indication of price is entirely agreeable and very generous, too.

I now wonder whether any of those splendid drawings you made at the front, during the last war, are yet available. ~~In~~ Both "Artist at War," and "War Drawings," <sup>contain</sup> some of the most forceful pictorial creations of the conflict, and I believe can be rightly considered among the finest graphic productions of your career. Some time ago I was able to acquire a prison camp drawing by Fletcher Martin, and an example of your work during the same period, would serve as an excellent pendant. I do hope that you will find it possible to part with one of them for my collection.

I have not planned to include prints in connection with this idea

*over*

P.S. ~~Whixixxxxx~~ Drawings I especially like from your  
publications:

"War Drawings" - 57,59,63,71,75

"Artists at War" - 46,153,195,209,222,228



Mr. Leonard Block  
593 Broad St.  
Newark  
N.J.

GEORGE BIDDLE  
"ASHACRES"  
CROTON ON HUDSON  
NEW YORK

Feb. 21, 1954

Dear Mr. Block:

Thanks for your note.

Now in about a week or ten days,  
when I am able to get round to it, I will  
see what I can do for you:

Ever faithfully  
George Biddle.



GEORGE BIDDLE  
CROTON ON HUDSON  
NEW YORK

10  
11  
12  
13  
14  
15

Mr. George Biddle  
Croton-on-Hudson, New York

3/5/54

Newark address

Dear Mr. Biddle:

I have just received the drawing you sent on, and am especially ~~delighted~~ grateful to discover that you found it possible to part with one of the splendid series you published in your volume of "War Drawings." ~~Thank you~~ Many thanks, too, for inscribing the drawing to me.

Of course, I understand that ten dollars could only reflect a token payment for such an important drawing. I do appreciate your generous interest in my collection and understanding of my budget limitations to accomplish what I have in mind. Enclosed herewith is my check.

All best wishes,

P.S. May I also, one day soon, send on my copy of your volume of "War Drawings" for your autograph?

20  
130  
25 2d  
742  
155  

---

55.51

NEWARK, N.J.

*May 5* 19 *54* No. *608*

Fidelity Union Trust Company

$\frac{55-9}{212}$

PAY TO THE  
ORDER OF

*George Biddle*

\$ *10*  $\frac{00}{xx}$

*Ten & 00/100*

DOLLARS

*Leonard Block*



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bierstadt, Albert
- **Inclusive Dates:** 1874-
- **Identification:**
- **Extent/Quantity:** 3 file folders
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Albert Bierstadt (1830-1902) was a German born American painter, photographer and landscapist. He was a Hudson River School painter and painted, most notably, scenes of the great American West.

## Scope and Content Note:

[nd]

- 1) A letter regarding the arrival of Princess Louise. Bierstadt mentions an enclosed check of 75 dollars, an order of flowers and the possibility of paying his respects in person. Envelope included.
  - 2) Letter to McHenry thanking him.
  - 3) Letter to McHenry regarding the forwarding of his paintings to the Earl of Dunmore.
  - 4) Letter to McHenry wishing him a Happy New Year and business about the Penn Railroad.
  - 5) Letter to McHenry informing him the Reading Railroad failed yesterday and this may be the right time to unite the Reading with the Atlantic Trust Western. Bierstadt refers to Gould branching out and the Central Pacific getting involved. He wants to send Count of Chapella a small picture for a marriage present.
  - 6) Bierstadt refers to the railway scheme; Lord Dunmore, hoping he can come here to complete the railway in America.
- 
- 7) Letter to McHenry regarding the picture by Landseer called Faithful Friend brought to this country by Lola Montez and given to her by Capt. Lord Heald of the 9th Hussars. He asks to take the picture to Agnews for appraisal to see what it would bring if sold.
-

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8) Letter to McHenry asking for “some money” to meet a “sudden draft” upon him.

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[1866]

9) Letter to McHenry from Bierstadt stating,

“Dear McHenry, Your kind letter enclosing, McLeon's letter reached me in due season, and in reply I would say if Mr. McLeon can have as good a Chromo as can be made at that ?. He may order me 500 copies at once. I expected to have been thru by this time and ordered these things in London or Berlin. It has always been my intention to have a Chromolithograph and I could sell 500 tomorrow if I had them. My intention was reserved to have it done in Berlin when my other picture was published but if they can do it as well in London I should be glad to have it done then. The line engraving must help them in transferring it to stone. If they can begin at once it may be done before the French exhibition opens. I do not know how soon it must be thru, but do not want to fail in having it there. Mr. McLeon can tell or find out if this is true before the exhibition takes place. It has been very annoying to me, to think you album should have been delayed so long. There seems to be no one in this country capable of doing such work. It is done now and Blakesley wanted to show it to the ladies first which will be sent to you. It does not meet my wishes, and the excuse is, it was the best that could be done here. I expect to come over in February and will explain to you more fully my Design. The explaining's of the Rocky Mountains will be ready next week and I shall send a ? to your mother and sister. I am glad to learn that the ? was so well received and with kind regards to all friends. I am truly yours, A. Bierstadt.”

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[1874]

10) Letter to Mr. McHenry regarding the exchange of a Bierstadt's painting “The Rocky Mountains” for his painting “The Emerald Pool.”

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[1879]

11) Receipt for 100 pounds from James McHenry.

“I am much disappointed that you did not come this morning, but I will try to convey to you in my humble way what has transpired here. Gould seemed quite anxious to have some agency in place in Paris when Union Pacific Stock-or any stock in fact could be had- in which he might become interested.

He is much pleased therefore with his Count de la Chapelle and his plan for a syndicate- and offered to put one million dollars into this fund. If such an association is formed here and a committee is formed of three or four with power to state what shall be done with the money- you and your friends being careful of course to retain the control and under no circumstances to give Gould the entire command- I think you would be safe. His stock and bonds would then rise in the market and in a month or two this rise alone might place you on an independent footing.

Gould of course, is working for himself, but if he can be made to work in your harness for a while-or until you have got out of the slough. It would be a nice move to make, and later his services would no longer be needed. If Vanderbilt had given you the proper guarantee that in case a certain law each has ceded? he would furnish \$5.000.000 or enough to have made you independent, it would have assumed your purpose better as a

guarantee from him would have been just as good as the money in New York- and you could gather money and command interest there with such an agreement.

I am going to New York on the Britannia Aug. 14th. Mrs. Bierstadt's physician thinks Nassau will be better for her this winter than any of her ? ? ? here so I cannot say no- I will gladly ? you in America if I can and I think I know some men who would like to have such a piece of property at such a small price as I understand this can be bought for.

Huntington and Stanford of the Central Pacific might like it in order to ? better ? with Gould as in this long link it plays an important part. The more demand that can be created for it the better the price- and nothing would please me more than to try and do something of this kind for you. H? – “a bird in the hand is worth two in the bush” and if this “Jay (Gould) Bird” can be made useful- I should say: use him. He is well disposed now and if these conditions in which he is willing to put up his millions of dollars is not very objectionable I should say-as I have said before: use him.

Mrs. Bierstadt kindly aids me in some of my letters but I will complete this myself by asking a favor of you. Mr. ?owen has just left Paris for London he wanted to wait to see you, but as you did not come you will undoubtedly see him in London. I enclose a letter to him, but not knowing whether he will go to the same Hotel again and not knowing who his Banker is, I ask you if you will kindly send it to him. Please read the letter first and you can say a word to encourage him to carry out my wishes. He likes the picture I refer to very much but thinks it is a little large for the place. I offer it for the ? price for which I would paint a smaller one but add that I will paint a smaller one if this should prove too large. Now if he does take the picture and pay me the five hundred pounds I want you to take it if it will be of any service to you. I only regret that I could not put five hundred thousand at your disposal. You can invest it for me and if any misfortune should occur give yourself no trouble about it. I shall come to London the last of next week and I hope to see you and have more talk with you. I may be able to get two thousand more from the Duke of Westminster. He wants my big ? picture and if he takes it I shall be quite happy to serve you. With kindness to Mrs. McHenry in which Mrs Bierstadt joins ? me.

Sincerely yours, A. Bierstadt

P.S. After reading the enclosed please seal and send to him.”

12) Letter to McHenry stating, “My dear McHenry, Your Aug 2nd with the accompanying documents etc. etc. etc. reached me safely and after reading over those documents, letters, etc. etc. one thing strikes me very forcibly.

That you are in the right and will surely win if any justice is in the land but in view of a speedy sale of the property it should be so simplified that a man with the money in hand could hand over his cheques and receive in return the majority of the stocks, bonds, etc. in one day.

If by some syndicate or by the cooperation of the largest holder this could be placed in such a way that it could be handed over at once I think it would be quite and easy matter to do.

A stranger would not care to take it in hand as it exists at the present moment because he would not know what it would cost him or when he would have it in hand. If he had



not the majority to begin with [,] the speculation would at ? put it up out of his reach and a man who was willing to put in a larger amount of money would expect to reimburse himself to some extent in the rise and of course that would benefit the holder of bonds, stocks, etc.

I think if I am to go to some of my friends and say a friend of mine has 51 percent of the A&G.W. which he can turn over to you in one hour providing you can give 50,000,000 or whatever the sum may be the prospect of a sale would be very good.

I have no doubts if this could be reduced to some such simple fact as months or two hence would find you relieved of this burden.

I suppose it is a difficult matter to reduce this to that point for it would cost money to get this 51 percent and it would have to be done very quietly and if a syndicate in Paris could do this or anyone else it had better be done at once.

You must excuse me my dear McHenry for making suggestions to you if I err at all it will be in my great desire to you and Mrs. McHenry free and unencumbered with any Railroad with a few millions in bank to enjoy life and take the sweets of doing nothing for a while. With kind regards to Mrs. McHenry in which Mrs. Bierstadt joins. I am Sincerely yours, Albert Bierstadt."

13) Letter to McHenry in which Bierstadt writes, "Your kind letter reached me here where all the Railway men are congregated. I have seen Vanderbilt and read him that part of your letter which you wished him to know. From all I can see and learn he is favorably inclined toward you and from all I can learn ? Erie crowd are looked upon with distrust. Barlows true character is well experienced by ? when he came down the avenue and saw him standing in front of his house with his hands in his pocket he tells his wall st. friends, "I saw a wonderful sight on Madison Ave. Barlow standing with his hands in his own pockets." His ? are men of the same character but I trust and hope you will be able to show them up to the world, and what you have done and what you are doing is a real service to the country.

I will not lose sight of my friends from California. They will return to New York about the first of Oct. and I will then ? them and find out what they will do.

Mrs. Bierstadt is quite well as also Mrs. Osborne and join me in kindest regards to Mrs. McHenry and yourself. I dare say Mrs. McHenry has the better with a thousand good wishes for you both I am yours to command. Albert Bierstadt, Brevoort House, New York."

14) Letter to James McHenry stating, "Yours of Sept. 4th from Paris is just rec'd and I am glad to hear that you are quite well and on your way to London again. You have doubtless got several letters of mine and I look forward to sending you one in a few days that will have something worth writing about.

Mr. Huntington is to be home in a few days from California and disgust which the community of California have flavored him. I hope to be able to induce him to transfer his intents to the east. I shall see him at once in fact I am waiting for him I hope sincerely he will see that it is in his interest to buy this property.

Of course if it is not possible I shall then see Vanderbilt again. Gould is out west now but will return shortly. I will write him however especially if I find this is not a good prospect of doing something with the others. Mrs. Bierstadt is quite well and were she here would join me in kind regards to Mrs. McHenry and yourself.

Hoping this will find Mrs. McHenry and yourself well I am yours to command as ever.  
Albert Bierstadt.”

15) Letter to McHenry stating,

“Dear McHenry, I have just seen Mr. Huntington and he is not inclined to take hold of a road so far north. I shall see Vanderbilt tomorrow and I think he will give a favorable answer. He can make the road serve him and ought to give more for it than anyone else[.] I think he is the man.

I saw today Mr. E.W. Stoughton who was our minister to St. Petersburg[.] He has resigned that post and taken up the law again in which he has always distinguished himself. Next to Mr. ? he is considered our best lawyer[.] I had a talk with him about the Erie thieves and he considers them a ? of rascals[.] It has occurred to me that if you have to fight these fellows here you must have some able men more than one man, two or even more would be needed. I want to see them all sent to jail[.]

Mr. Stoughton would be willing to act as counsel if you or your friends want him and I do not think he could be bought at any price. The other California D.J. Mills and others have not returned as yet and they are more apt to fancy the purchase of such a piece of property than Huntington.

I was glad to get from Reily the memorandum. I am much pleased to see that you do not let newspaper items disturb you[.] These devils are well known to the public ? and this public will appreciate your service to them if we explore this ring which next to the Tweed ring is the most corrupt of any that has ever been known in America.

Mrs. Bierstadt is quite well and joins me in kind regards to Mrs. McHenry and yourself.  
Sincerely yours, Albert Bierstadt.”

16) Letter to McHenry in which Bierstadt writes,

“Dear McHenry, I have just returned from a long talk with Vanderbilt and the sum and substance of our talk amounts to this[.] He wants a proposition from you the best you think you can make, he will reply to that as soon as possible. He is slow to act and I think from all I can hear he is your best customer. He can produce more money than any man here and the public have such confidence in his stocks or whatever he takes hold of that it goes up even if it has no value. I talked with him about this, and what is more I have talked with many of our leading brokers and they all say that what he takes in hand is at once valuable. ? to these roads give him what is so much needed by the Vanderbilt lines.

I wrote you by last mail that Huntington did not care for it. Mills and other Californians are not yet in hand, and it is not worth while waiting for the ? to try and see what bargain can

be made with Vanderbilt. I shall be so glad if this all turns out well and you be relieved of further anxiety for if any man ever needed rest, you do.

I hope however the Erie devils will not go unpunished[.] I shall rejoice with you when the prison wall will hide them from the rest of the world and give them the opportunity of looking through the Dictionary and finding out if possible what gratitude is.

I have heard nothing good of them since my arrival and I sincerely hope you will have the best men in this country show them up. I wrote to you about Stoughton our last minister to Russia. He is an able man and I am quite certain not any more expensive than others[.] One great thing in his favor is he calls them all a set of rascals and has a personal dislike for them all. I would cable this to you but I do not like to have outsiders get hold of some matters. I hope to get ? your cipher telegram key so as to cable you and to get answers by the same.

Mrs. Bierstadt and Miss Osborne join in kind regards to Mrs. McHenry and yourself. Sincerely yours to command, Albert Bierstadt.”

17) Letter to James McHenry stating,

“My dear McHenry, this rise in railway shares must be a surprise to you especially of the Erie’ but it is most surprising when you know the true cause. The talk in wall street is that Vanderbilt is hoping to get control of the Erie. I have just heard though that Gould is trying largely to get control. This fact will help the A.G.W. and C.C.C. ? and Vanderbilt will be much more anxious to buy them before rather than let Gould take it out of his hands.

I think he will be inclined at once to buy the property if he can see his way to the control and I sincerely hope that you will be able to have it in swell shape so that at one blow the thing can be accomplished. The rise in the stocks etc. would at once give outside stockholders an opportunity to make something handsome and you will have relieved yourself of an immense bond and my advice would be to take all the comfort you can and enjoy the rest of life by looking in.

But then Erie devils should be shown up the American justice will thank you for doing them a great service and your patience and long suffering deserves some humble recognition. I think they feel there is a rod in pickle for them and they are making this rise in stock fall out and in a month hence it can for a tenth ? of what it is selling for.

By next mail, my cipher will be ready but should I have something very important I will send through a banker who has a cipher at his correspondence in London.

Vivian Gray & Co. who is also to some extent agent for the Rothschild. Prince &Whitley will send them an order to consult their cipher book so that they need not know what I am sending. There are no copies to be had or I would send one direct to Oak Lodge.

Vanderbilt has the money to do with and I think will make an offer as soon as your terms are made known to him.

Great speculation ? ? ? ?. I am going to spend a few days with ?.

Mrs. Bierstadt is quite well and were she here would write in sending kind regards to Mrs. McHenry to yourself.

One good sign is all Rail Way property is improving. Sincerely yours, Albert Bierstadt.”

18) Letter to James McHenry stating,

“Your telegram from Paris came to hand the other day and yesterday a letter from Paris also.

I shall as soon as the letter comes referred to in your telegram see Mr. Vanderbilt.

I saw Gould this morning and he wants you to make him a proposition. He evidently thinks that Vanderbilt will get the ? of him. I am glad the desire to obtain this property is on the increase for with this demand the price will be regulated.

I am almost certain that this property can be sold to very good advantage and by having it well in hand the better able you will be to close it up at once.

I go to Philadelphia tomorrow to spend a day with Mr. ? and will have time to talk with him about the property. Gould tells me he thinks of building a road from Toledo to Cleveland and Williamsport but if he can make arrangements with the Atlantic and Great Western he will not do it. Business of all kinds is brisk and the prospect ? good for the future.

With kind regards to Mrs. McHenry I am sincerely yours, Albert Bierstadt.”

19) Letter from Bierstadt to James McHenry in which Bierstadt writes,

“My dear McHenry,

Yours with the documents and manuscripts came safely to hand. I went at once to Mr. Vanderbilt and he said he could do nothing with it. This rather disgusted me and I have just seen my other friend Mr. D.J. Mills of California who has just reached him and he is worth about twenty million. He says if he can get the property so as to make something by it he will take it. I felt like encouraging him all I could and said if he took it in hand. I would myself but in one hundred thousand dollars I have not got the money handy at present but if Mills does take it in hand. I suppose I could in some way ? that amount of some of the owners or you could for me, this year will see would encourage him and his family to take it in hand.

This is the best show I have yet had for a sale. He is disgusted with California and he has a large amount of ready money. I sincerely hope you can put this matter in such shape so that he can purchase it. If you telegraph anything to me I think it best not to mention his name, simply address me. I shall know who and what it is for. I think if you could come together you could arrange this matter.

He would like to ? the Erie also and I told him that by meeting a connection with the Reading Road he could very effectively do this and the Erie could drop into his hand at short notice. In fact he wants a big thing. I hope we can supply him.

What a surprise it will be to everybody here if this is accomplished. I shall be so glad for you and those Erie dogs will get there just dues then for ? the money in hand and two such men as Mills and yourself the rascals will be shown up in grand style.

I expect most mail to give you more ? as be looking into the matter here and I hope he'll find things to his liking. Pray ? ? Kindly to Mrs. McHenry, Sincerely your ?, A. Bierstadt.

P.S. To give you some idea how uncertain Vanderbilt is I asked him some ten days since if I should buy some Erie. 'I heard that he was buying.' He said to me that it was reported in Wall st. that he was entrusted [sic]. He told me he had no interest in it whatever. Today I here from the very best authority that he is and has been buying stock and that the English Holders have offered it to him to take charge of and that at the next election it will be so arranged. I sincerely hope you will be able to find a few substantial friends who will be able to have this Erie put into the same box with the A.G.W. and C.C.C. & I etc. etc.. For Mills would like it altogether and the owners would get more for it than from Vanderbilt because he would make it less valuable to us ? to absorb it into his family. Men would miss a golden opportunity not to avail themselves of this occasion.

If he hears that Mills wants it he will do his best to defect the sale, therefore great caution must be observed. I have not said nor shall I a single word to Mills. In fact to us a California expression I shall in this case consider the truth we decreed to be told. I sent you a telegram today and hope you will be able to understand me and that this letter will more fully explain the matter.

I hope you will not think me over enthusiastic but there are time in our lives when the iron is hot, which is the time to strike.

Mr. Stoughton was not at ? Hotel although he ?. He wanted me to mention this fact to you. A.B."

## 20) Letter to James McHenry stating

"Dear McHenry, I had a long talk with D.J. Mills last night and I am convinced that if this matter can be put in such shape as to be easily handled he will buy it[.] Later in the evening I saw a friend of his just from California and I asked him how much money Mr. Mills had[.] He said he had fully twenty-five million.

Mr. Mills said to me that he would not take hold of any little matter[.] I said to him that if he bought this property the Erie would fall into his hands in time and that you were so disgusted with those Erie people that you would aid him all you could to purchase that also which would make one line from here to St. Louis. This idea seemed to please him and if something of the kind could be managed I have no doubt he would take it at once. With the moneyed friends that he has he could produce fifty millions in view of this fact and of his desire to go into something in a grand deal would it not be worth ? to find out how much could be done in this direction. You know I told you in Paris that these Californians were disgusted with Cal. and were seeking new investments on this side of the Continent[.] This now is a fact and the opportunity may not occur again when so much loose cash is floating about. If you kindly can with your knowledge of the subject combine with a few friends and put this matter into such shape that a larger payment of so many millions down with the ? that the Erie can be made to fall into his lap with a certain amount of manipulation. I see no reason why you cannot sell the property.

He is the only man outside of the regular Rail road men that can even think of such a thing and I consider it extremely fortunate in knowing him as I do and being able to put this matter before him in such shape.

How astonished they all will be if this can be brought about and yet something tells me it can be. I wish I could see you here with the property in your hands and full power to sell.

He thought that last year was the last time to buy. I said no this was the time and will never occur again for if not sold to owners here the French people would buy it. That you could command any amount of money but wanted to retire and I have no doubt would be willing to have some property in his hands if he wanted it. I sincerely hope this golden opportunity will not be lost. He wants no one to know what this is about therefore his name must not be mentioned. For if it is known and parties here find it out the values will go up so that he will abandon it. I have known Mills for 20 years and in a matter of such magnitude he wants to come down with it like a bomb shell.

Your English friends who hold stock will eventually make money by encouraging this sale that by holding on for when we sell in hand the stock would go up like the Vanderbilt stocks the parties who are inclined to keep this from him would make a great mistake for if he drops it he would not be likely to take it up again and I know Vanderbilt is a friend of his but Mills is a man who does not want his best friend to know what he is doing therefore this matter must be kept out of the public hands for if it is openly talked about he will be advised not to touch it. Even Vanderbilt will advise this because he wants it himself.

I was with Mr. ? a few days since in Baltimore and he said the laws of the state of New York forbid Mr. V from owning any more such property then he could not in his own name buy the Erie. Mills would not be the man to ask Vanderbilt about the value of it he would judge for himself and that is the kind of man we want.

There must not be too much delay for if this would drag on for six months he would weary of it.

How anxious I am that you should make this great sale and crush these devils who have leagued themselves together to crush you.

God grant this great picture may be disposed of by our ? satisfaction and that Mrs. McHenry and yourself may bask in the sunshine of happiness which you both so richly deserve. Sincerely yours, Albert Bierstadt.”

21) Letter to Albert Bierstadt from D.J. Mills in response to Bierstadt's discussion with D.J. Mills stating Mills' disinterest in acquiring rail road territory in an effort to expand to St. Louis.

22) Letter to McHenry in which Bierstadt states,

“D.J. Mills of California who has taken up his residence in New York wants this property and wants the Erie also to make one line to St. Louis and Chicago.

He does not know how to take up the matter with me and I am quite certain from what he said that he has someone in London who is investigating matters ? what can be done.

He knows all about the bonds, stocks, etc etc and says it is so conflicted that is done in part to make me think he is putting off the idea. There is no doubt the property will readily sell if it can be as I suggested placed in position where by one blow it could be sold.

I have told him by talking up the A.G.W and C.C.C & I. now the Erie would drop into his hands later and that you would aid him in obtaining it.

Since writing the above his letter which I enclose has come to hand, this simply means postponement for further investigation and humbly ? it for his money. If it were in such shape that it would not cause him too much time to put in condition he would I am sure take it at once.

He has the money but does not want to work too hard. There is no doubt in mind that if this could be put in shape he would buy it at once. I dare say his agent is at work now and has probably seen you as well as others. For he is a very careful man and only goes in where he can see very clearly his way out.

I shall not give up although somewhat disappointed in making an immediate sale the number that want this property are constantly on increase and your English people would be very much ? if the Erie and your hands could be put together making one line. If any inducement could be made to put Mills in ? of this property they would in the long would be much better than if Vanderbilt took it.

The Erie in Vanderbilt hands would only be a tail to the New York Central ? and you of course can see this but some of your ? who own the Erie in London will not see it.

I am sure if you could manage to bring about them suits which would show up the Erie rascals the stock would tumble so that Mills would step in at the right time and take it up. You could offer to ? your own property for the time being in order to ?. Vanderbilt needs good opportunities of this kind and the placing of the Erie into his hands is only a temporary makeshift. Benefitting the speculators there and here has no good ? the ? holders.

I did hope something would have come of this Mills but like the mills of the Erie he grinds slowly. We will see how well he will grind in the end.

Mrs. Bierstadt joins me in kind regards to Mrs. McHenry and yourself. She and her sister Mrs. Hall go to Nassau next week. Sincerely yours, Albert Bierstadt."

23) Bierstadt writes to McHenry of his conviction that D.J. Mills will eventually buy the railway property and that he will inevitably be the best customer.

"Dear McHenry, I hope you are not entirely disgusted with me but I was led to believe this Mills would buy the property and I still think so. It is stated 'on the street' that he is buying largely of Erie. He may have seen that the only way to get it was to go into the market and buy.

A man who has been so successful will naturally consider his own judgment best in regard to the best means of controlling a piece of property of this kind and I feel sure when the proper time comes he will be your best customer for the other railway property. [...]"

24) Letter to McHenry regarding his return from an excursion and some good news.

25) Letter to McHenry regarding the "Vanderbilt sale" and the decrease in the price of stock by half.

26) Written in response to McHenry's letters, Bierstadt states that he will see Vanderbilt in a few days and mentions taking the Reading Road to Chicago. Bierstadt then wishes McHenry and Mrs. McHenry a Happy New Year.

27) Bierstadt writes about the Reading Railroad purchasing another railroad that is for sale and asks McHenry to hold control and by doing so, McHenry will have a great success. Bierstadt indicates that Vanderbilt sold a lot of the Central Railroad in order to have "plenty of cash" to work with. Refers to Barlow suing a widow to recover \$100,000 that had been invested in a diamond mine.

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[1880]

28) Bierstadt informs McHenry that the railroad stock is on the rise with the prospect of the railroad going to Chicago. Talks of investing in McHenry's stock if he sells the pictures at Agnews. He has already purchased 2000 shares. Bierstadt then suggests McHenry put the stock on the London exchange and asks McHenry to let him know when to buy and sell the shares.

29) Bierstadt discusses the railroads rise in share price and expects it to continue to rise; refers to Prince & Whitely stock brokers.

30) Bierstadt states that he, Mr. Vernon, and Mr. Steele are doing their best to postpone sale to the Gould party of the Wassaw, Peoria, & Toledo Railroad. He then suggests using Prince & Whitely and mentions making a profit from the sale of his railroad shares.

31) Letter to McHenry in which Bierstadt discusses railroad consolidation that would allow McHenry to sell out at a "handsome figure". Bierstadt then asks McHenry to let him know when this will take place as the stocks "will double up in one week."

32) Letter in which Bierstadt discusses bonds being purchased by the "Erie people" and when they have a majority, they will unite with Erie to stop the proposed connection with the Reading. Bierstadt then indicates that Mr. Mills and Vanderbilt are buying railroad stock to make it the "finest RR property in the world."

33) Letter to McHenry discussing stock in the Chicago Gas Co.; Mr. Jordan and others who are interested in RR connection with the Niagara River at Lewiston. With the increase in demand, McHenry should be able to sell out "at a large price."



- 34) Bierstadt encloses a letter from Prince & Whitely stock brokers and encourages McHenry to use them for the stock and bond sales.
- 35) Letter to McHenry discussing the “advance” in McHenry’s stocks and bonds and suggests putting “a million in something that can bring the cash at any moment.” Bierstadt informs McHenry he is telling people of influence about the railroad stock increasing in the near future in order to create demand for the stock.
- 36) Bierstadt writes and refers to McHenry being unable to make arrangements with Gowen. He encourages McHenry to sell out enough and put in a safe place as a “million or two is all that a man needs.” Bierstadt states that he is looking for a decline in the stocks in the near future.
- 37) Bierstadt tells McHenry of his meeting with Mr. Fowler and Gowen, in which he discussed building the road via Gowen’s line to Chicago. Bierstadt mentions ongoing litigation regarding the railroad lines and tells McHenry that he has property in California worth several million and he would sell it for half a million to avoid any pending lawsuits. He later alludes to his picture he will give to the Count in France.
- 38) In a letter to McHenry, Bierstadt mentions spending a week with Her Royal Highness, the Princess Louise, and the Marquis in Ottawa.
- 39) Bierstadt discusses the Canadian government’s interest in building the Pacific Road and states that he will see Mr. Mills in California and discuss the Reading and for him to see McHenry to “put up twenty millions” to continue the road down the continent. McHenry is in England and Bierstadt asks for him to deliver a note to the Count de la Chapelle, which Bierstadt encloses with the letter.
- 40) Bierstadt encourages an arrangement between McHenry and Mr. Mills regarding the Reading. He states that the Governor is pleased at the prospect of the Canadian Railway being built.
- 41) Bierstadt requests if McHenry can locate Mr. J. Hermasam (sp) de Ricei, former Chief Justice of the Bahamas.
- 42) Bierstadt discusses the price of stock and refers to his picture in Paris, suggests it go to the South Kensington Museum for a while. Bierstadt mentions his order to the Count de la Chapelle to deliver to McHenry his large picture of Mount Whitney.
- 43) Bierstadt discusses Vanderbilt and Jewett & Co. and his unwillingness to settle. Bierstadt believes they “have stolen the securities for the time being.” He later refers to the large picture the count has in Paris.
- 44) Bierstadt writes that his wife is in Nassau for the winter and discusses the ongoing Erie matter and Jewett & Barlow, asking McHenry to “come out here and give them a taste of justice.”

45) Bierstadt discusses seeing a Mr. Cave and hosting a dinner for several other gentlemen including Hon. Stoughton, re. the Erie rascals. He then urges McHenry to be there in person to sue for damages.

46) Letter to McHenry confirming the receipt of a note from Fowler that Jewett declines to sell to Vanderbilt or anyone else. Bierstadt then refers to Cave and Stoughton as allies.

47) Letter to McHenry with an order to P.E. Everard Esq. to deliver to McHenry in London his picture of the California forest.

48) Letter from Bierstadt to McHenry referencing the ongoing case with Jewett; Mr. Gowen will see McHenry in London.

49) Letter to McHenry acknowledging receipt of documents McHenry sent him from London which he turned over to Mr. Stoughton. Bierstadt then alludes to an unfavorable court decision.

50) Bierstadt refers to an appeal decision against McHenry and states railway properties will incline after new years and ?? is trying to buy Reading and NY Central.

51) Letter to McHenry confirming the receipt of documents sent by McHenry, which he gave to Stoughton. Bierstadt states he will make sure the Court boys make the acquaintance of Gould.

52) Bierstadt states Vanderbilt has bought heavily in Union Pacific Railroad and Gould would be left out. He then asks McHenry to send a messenger to Mr. Buch's house to pick up some papers he left there.

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[1881]

53) Bierstadt refers to letters received from McHenry enclosing letters from Rully (sp) regarding meeting McHenry's son and making him acquainted with New Yorkers. Bierstadt then states that he knows the Astor family and will attend a large Ball there. Lastly, he alludes to taking Mrs. Hayes, the President's wife, to a Ball last Monday.

54) Bierstadt states that he is glad McHenry's affairs are better. He confirms the receipt of his picture from the Count and later refers to Vanderbilt and Gould making "all the money they can", having made \$15 million within the last 3 weeks.

55) Bierstadt discusses planning the isolation of Erie; connecting the Reading and NY Central to do this. He then urges McHenry to come here with McHenry's English friends' backing.

56) In a letter to McHenry, Bierstadt discusses Gould and his grip on the Reading and New Jersey Central. He mentions McHenry's plan to combine roads and provides name of Gerold Paget.

57) Bierstadt refers to Gould & Sage commanding the railroad matters with over \$100 million. In his letter, he urges McHenry to have his people give McHenry command to

make best terms with Gould. Bierstadt talks of forming a syndicate in order to buy more stock when it goes up and alludes to help from Paget and Fowler.

58) In a letter to McHenry, Bierstadt discusses how to advance the price of the railroad stock and places a large block of stock with a broker to sell regarding the railroad in Pennsylvania.

59) Bierstadt refers to Gould & Sage as being on the “top round of the ladder in railway matters.” He sees Fowler almost every day and can influence some London masters. He then states he sees Gen. Grant almost every day and Grant is going to Mexico working for Gould. Bierstadt urges McHenry to stay in a safe position.

60) In a letter to McHenry, Bierstadt writes regarding isolating the Erie; states he can make the stock quite active on the NY boards with his influence.

61) Letter to McHenry regarding Fowler’s return from the West, the men the author has selected in their scheme against the “Erie devils.” Bierstadt alludes to the Duke of Sutherland meeting to interest him in the railroad as well as other interested persons in England.

62) Bierstadt refers to his picture at Agnews, Great Trees of California. He wants his picture sent to the South Kensington Museum and later refers to the ongoing scheme against the Erie. Bierstadt encloses an order to Agnews for the delivery of his pictures to McHenry.

63) In a letter to McHenry, Bierstadt refers to seeing the Marquis in Quebec who supports their scheme. He urges McHenry to make Lord Walter a director in the new company and states that he will discuss the railroad with the Duke while in New York.

64) Bierstadt discusses seeing the Governor General in Quebec. He indicates that the Duke and Dr. Russell will know how Barlow acquired some New York property and discuss railroad interests with them. Bierstadt states he will make a short trip by private car to Yellowstone Park with Sec. Sherman and Judge Strong in July.

65) In a letter to McHenry, Bierstadt refers to the Northern Pacific railroad and the possibility of running cars from New York to the Pacific.

66) Bierstadt alludes to the ongoing railway matters with the Erie devils and some land he wants to sell in California.

67) Bierstadt informs McHenry that Vanderbilt will vote for Gowen, which means prosperity for McHenry’s property. He then alludes to Vanderbilt supporting the scheme against Erie.

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[1882]

68) Bierstadt reports that Gowen is elected and to move forward with the plans with Northern Pacific.

69) Letter to McHenry in which Bierstadt alludes to not carrying the election. Refers to wanting to dispose of some of his pictures at Agnews.

70) Bierstadt writes to McHenry and states that he is short of money and needs advice on selling some stock.

71) Letter to McHenry in which Bierstadt refers to the Pratt & Whitney machine gun he had. The Earl of Dunmore was his agent in London and he looks for the gun to “pay well.” The Minister of War in Russia is interested and will order a lot if they like it although they have given France the first chance at it. Bierstadt asks for McHenry’s help in showing the gun and asks for a loan of 1000 pounds until the gun sells.

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[1884]

72) Letter to McHenry in which Bierstadt states they cannot sail with the Mills on the Britannia. Alludes to the Erie business and bringing it to focus in London. Bierstadt refers to General Frisbio in Mexico City regarding “this business.” He is unsure when he will be able to sail.

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[1887]

73) Letter to McHenry in which Bierstadt mentions a Mr. Sartain whom he wants to frame the small pictures and the exhibition will be responsible for the large pictures.

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**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

**Detailed Description of Collection (Container List):**

Box 1	Folder 30	A.L.S. to Stephenson with envelope	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James McHenry	nd
Box 1	Folder 30	A.L.S. to James	nd

		McHenry	
Box1	Folder 30	A.L.S. to James McHenry	Aug. 23, 1866
Box 1	Folder 30	A.L.S. to James McHenry	Jun. 25, 1874
Box 1	Folder 30	A.L.S. to James McHenry	Jul. 30, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Aug. 4, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Aug. 31, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Sept. 6, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Sept. 19, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Sept. 22, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Oct. 2, 1879
Box 1	Folder 30	A.L.S. to James McHenry with potal receipt	Oct. 13, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Oct. 16, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Oct. 18, 1879
Box 1	Folder 30	A.L.S. to Bierstadt	Oct. 22, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Oct. 22, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Oct. 25, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Nov. 21, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Nov. 27, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Dec. 26, 1879
Box 1	Folder 30	A.L.S. to James McHenry	Dec. 30, 1879
Box 1	Folder 31	A.L.S. to James McHenry	Jan. 9, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Jan. 12, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Jan. 19, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Jan. 21, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Jan. 28, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Feb. 10, 1880

		McHenry	
Box 1	Folder 31	A.L.S. to James McHenry	Feb. 11, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Feb. 17, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Mar. 19, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Mar. 26, 1880
Box 1	Folder 31	A.L.S. to James McHenry	May 7, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Jul. 8, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Sept. 13, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Oct. 1, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Oct. 26, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 3, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 9, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 15, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 19, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 23, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Nov. 26, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Dec. 9, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Dec. 10, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Dec. 14, 1880
Box 1	Folder 31	A.L.S. to James McHenry	Dec. 17, 1880
Box 1	Folder 32	A.L.S. to James McHenry	Jan. 12, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Jan. 18, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Feb. 2, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Feb. 23, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Mar. 4, 1881
Box 1	Folder 32	A.L.S. to James	Mar. 7, 1881

		McHenry	
Box 1	Folder 32	A.L.S. to James McHenry	Mar. 16, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Mar. 19, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Apr. 28, 1881
Box 1	Folder 32	A.L.S. to James McHenry	May 25, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Jun. 20, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Jun. 30, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Jul. 19, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Nov. 29, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Dec. 23, 1881
Box 1	Folder 32	A.L.S. to James McHenry	Jan. 13, 1882
Box 1	Folder 32	A.L.S. to James McHenry	Mar. 24, 1882
Box 1	Folder 32	A.L.S. to James McHenry	Mar. 28, 1882
Box 1	Folder 32	A.L.S. to James McHenry	Aug. 1, 1882
Box 1	Folder 32	A.L.S. to James McHenry	May 23, 1884
Box 1	Folder 32	A.L.S. to James McHenry	Apr. 8, 1887

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Albert Bierstadt  
Artist



my respect in person  
even if I have only  
a day to spare.

The Gun is going on  
nicely and as soon as  
the Yanks arrive I will  
inform you.

With regards to Mrs Stephens  
I am sincerely yours  
Albert Binstock.

Probably  
Princess Louise

STUDIO,  
1271 BROADWAY  
COR. 32<sup>ND</sup> STREET.

My dear Stephenson. I  
see by the  
telegram that the Prince  
has arrived. Will you kindly  
do a favor for me and  
send me some flowers  
I do not know any  
one nearer than you to  
Luthe. and from here

they would be faded  
before they got there

I enclose my check  
for \$75. and you  
may consult your  
own good taste about  
the flowers.

If in your judgement  
it would not be an

agreeable thing <sup>for me</sup> to do

you may leave it  
undone. It is to show

true that she is  
kindly remembered in  
a neighbouring state.

I did intend  
and may still be able  
to come up and pay

D. McHenry.

I have so much  
Company here that  
I cannot leave  
Can you send me the  
Cheque by express.

and thy  
Yours sincerely

A. Zinck

STUDIO,  
1271 BROADWAY  
COR. 32<sup>ND</sup> STREET.

Dear Mr Henry.

As I wrote in  
my previous letter you  
have found not need of  
my pictures at Agnews  
will you kindly post  
the enclosed to Earl of  
Dunmore. so that he  
can use them if he

My dear Mr Henry

There is a rumor  
that your road  
is to make arrangements  
with the Penn R.R.  
instead of your road. I hope  
this is not so for it would  
only use a part of your  
line. It would be a  
pity not to have the  
best connection made  
and then give the

shortest line to  
Chicago. The Reading  
road will make the  
connection the  
direct to Selma  
In great haste  
Merry & Mrs. an  
happy New Year to  
all Mrs. McHenry  
Sincerely  
A. Gustafson

Dear Mr Henry.

Like a thunderclap  
in a clear sky New York  
was startled yesterday by  
the failure of the Reading  
Road. This calamity after all  
may be the uniting of this  
Road with the Atlantic & West  
Western and if you push this  
idea you may yet see what  
I predicted many years  
ago your road extending  
to the Pacific. If you can  
unite with you a few strong

Men who have the backbone  
that you have and take  
advantage of this calamity  
you will see the greatest  
property in America grow out  
of it. There are men here to  
who would see the advantage  
of this and unite with you.

ould is branching out  
so that he may get overdone  
and we all know that an  
overcooked chop can never recover  
itself.

The Central Pacific people and

others here might be induced  
to turn their attention to this  
and some of Gould's friends now  
would sell him out if  
they could make largely by it  
knowing that he would do  
the same if he could.

The Reading with its connection  
here and in Philadelphia has  
two miles of water front in  
both cities which no other  
companies can ever have  
and a scheme which shall  
take all this in will



make the Keeling and the  
with your connection  
Chicago & the Pacific  
will come in. Think of that  
and let your Artist mind  
bring the two oceans together  
and complete the picture  
which so many have tried to  
ruin. Yours, <sup>of May 7<sup>th</sup></sup> came duly & has  
and the friendly quotations  
fully appreciated. I would  
like to send Comstock the picture  
one of the small pictures

at Agnew's for his  
marriage present one  
that has a rainbow in  
it. The Cow of promise.

I had hoped that  
his influence would have  
been sufficient to dispose  
of my picture in the Salon.  
and then I intended to  
send him something  
more important. I think  
the best French artist

would have its purchase  
for some public gallery  
as I have certainly done  
much for French Art  
here. Messier. Gernon  
and many of them men  
I know in person and  
if the Council is not too  
much engaged or if he  
could delegate his power  
to someone else, it is more  
the reputation of the  
thing that is to be kept

more than the amount  
I might receive for the picture

I hope you will  
see and your friends also  
a grand opening for the  
Atlantic & Great Western  
the more I think of this  
Reading  
"calamity" the more I  
am impressed with the  
future great possibilities  
of a combination with  
your road. I will aid  
you all I can as you  
know and my reward will

be in seeing you met  
with the greatest success

I expect Mr Birstead  
in a day or two. Hoping this  
will find Mr. Mathew and  
yourself quite well I am

Sincerely yours

Wm Birstead

STUDIO,  
1271 BROADWAY  
COR. 32<sup>ND</sup> STREET.

any of my pictures at Geneva  
do so. Sometimes a present  
of this kind will accomplish  
more than money or stocks.

You cannot urge too  
strongly some combination  
by which this great Railway  
scheme can be carried out.  
I know Lord Drummore  
very well and if I should  
write him to interest  
himself in this matter

do you think it would  
do any good? I know  
that his influence with  
some men in London is great  
Tom Busby also and a  
lot of others. If by  
pointing out to them  
some of your ideas, and a  
letter coming from  
here might have its  
influence when a man  
with the best arguments

on the ground would  
fail. You have only to  
suggest to me as you  
know and to the extent  
of my abilities I am  
Yours to Command  
The news from  
Naman is good and  
You must remember  
me to Mrs McAmy  
I may see you in  
London but hope you

will be able to cross  
them and complete the  
greatest Rail way in  
America. I have the  
firm belief that you will  
accomplish all this

Truly yours

Albert Bierstadt

STUDIO,  
1271 BROADWAY  
COR. 32<sup>ND</sup> STREET.

any of my pictures at present  
do so. Sometimes a present  
of this kind will accomplish  
more than money or stocks.

You cannot urge too  
strongly some combination  
by which this great Rail way  
scheme can be carried out.

I know Lord Drummore  
very well and if I should  
write him to interest  
himself in this matter

resting in a coffin  
I give them  
particulars as they are  
given to me so that the  
work can be traced. I have  
not seen it but the poor  
woman who owns it needs  
the money sadly and  
I make this effort to  
get all I can for it.

If you can send  
some man to Agnew

REVVOORT HOUSE,  
Fifth Avenue.

P. S.

Some years ago a  
picture by Landseer called the  
Faithful friend was brought to  
this Country I think by  
Lola Montez. It was given  
her by Capt Lord Heald of the  
9<sup>th</sup> Hussars - Georg Freyer an  
art dealer bought and sent  
this picture by the Ship  
Congress to this Country.

The picture is about  
four feet long and represents  
a hound with his nose



Agnew can tell what  
it would bring or  
what he would  
give for it.

Thomas Hyde Hills who  
lives 45 Queen Anne St.  
near the Langham Hotel  
may also give an opinion  
of its value. If this can  
be cabled me simply  
Bierstock. Brevost  
Landsur three thousand

or Jas Howard prints and upon no  
name I shall show what it means  
and may then tell it to Vandenberg  
from one hour or that time.

6  
Wednesday morning

Dear Mr Henry.

I have \$90  
or send down town  
about noon some money  
to meet a sudden draft  
upon me. I will return  
it within a week  
if you can oblige  
me.

Sincerely yours

P.S.

A. B. Stewart

Will call if you wish me to

Brevort House New York  
June 25/74.



Dear Mr Mc Henry:

You went off so suddenly  
that we hardly saw you while here  
and do not feel as if we had had  
any visit with you.

You will remember doubtless my  
picture of "The Emerald Pool"  
which Mr Sharpe as well as  
yourself were so kind as to say you  
greatly admired. You even said that  
you thought you preferred it to "The  
Rocky-Mts". However that maybe  
I am going to ask you if you would  
like to take it in exchange for

the letter. Stewart did think he would like it, but has finally concluded to have two smaller ones in its place.

I would be very glad to make the exchange as I have a panel just suited to it. This "Emerald Pool" is six inches wide so that I should send the frame with it and the Rocky Mt. frame could be returned with the picture also. I have endeavoured to give all the characteristic trees in the White Mountains Common to that locality, as also the shrubs, and

it has much more work in its details than your picture or any one will see. Should you wish to make the exchange I would send it at once and I think you would then be one third to get the <sup>other</sup> picture into your own hands again.

My Quintessence will send you the names of all the trees and shrubs and a key to the pictures. She will write me in kindest regards to you both. We hope that you found some much improved

Very Sincerely Yours,

Albert Quintessence

will complete this myself by asking  
a favor of you. Mr Gowen has just left  
Paris for London he wanted to wait a day  
to see you. but as you did not come you  
will undoubtedly see him in London.

I enclose a letter to him, but not  
knowing whether he will go to the same Hotel  
again and not knowing who his Banker is  
I ask you if you will kindly send it to  
him. Please read the letter first and you  
can say a word to encourage him to carry out  
my wishes. He likes the picture I refer  
to very much but thinks it a little large  
for the place. I offer it for the same  
price for which I would paint a  
smaller one. but add that I will  
paint a smaller one if this should  
prove too large. Now if he does  
take the picture and pay me the  
Five hundred pounds I want you

My Dear Mr Henry.

I am much disappointed  
that you did not come this morning,  
but I will try to come to you in  
my humble way what has transpired  
here. Gould seemed quite anxious to  
have some agency or place in Paris  
where Union Pacific stock - or any  
stock in fact could be had - in which  
we might become interested.

He is much pleased therefore with  
the Comte de la Chapelle and his  
plan for a syndicate - and offers  
to put in one million dollars into the  
fund. If such an association is formed  
with ~~it~~ ~~at~~ here and a committee is  
formed of three or four with power to  
state what shall be done with  
the money - you and your friends being  
careful of course to retain the control  
and under no circumstances to give  
Gould the entire command - I think  
you would be safe. The stocks and

Trade would then rise in the market  
and in a month or two this rise  
alone might place you on an independent  
footing. Gould, of course, is working for  
himself, but if he can be made to  
work in your harness for a while - or  
until you have got out of the slough  
it would be a nice move to make, and  
later his services would no longer be  
needed.

If Vanderbilt had given you  
the proper guarantee, that in case a  
certain land suit was ended he would  
furnish \$5,000,000 - or enough to have  
made you independent, it would have  
accomplished your purpose better as  
a guarantee from him would  
have been just as good as the  
money in New York - and you could  
get the money at common interest  
there with such an agreement.

I am going to New York  
on the Britannic Aug. 14<sup>th</sup>. Mrs  
Bristed's physicians think  
Gassan will be better for her than  
virtually than any of the Sanitarium

men here so I cannot say so -  
I will gladly serve you in  
America if I can and I think I  
know some men who would like to  
have such a piece of property as  
such a small piece as I understand  
this can be bought for -

Huntington and Stanford of the  
Central Pacific might like it in  
order to make better terms with  
Gould as in this long link it plays  
an important part. The more  
demand that can be created for it the  
better the price - and nothing would  
please me more than to try and do  
something of this kind for you.

Homer - "a bird in the  
hand is worth two in the bush" and  
if this "Jay (Gould) Bird" can be made  
useful - I should say: use him.  
He is well disposed toward and if the  
conditions on which he is willing to put  
up this million of dollars is not very  
objectionable I should say - as I have  
said before: use him.

Mrs Bristed kindly asks me  
in some of my letters but I

to take it if it will be of  
any service to you. I only regret  
that I could not put  
Five hundred thousand at your  
disposal. You can invest it for  
me and if any misfortune should  
occur give yourself no trouble about  
it. I shall come to London  
the last of next week and I  
hope to see you and have some talk  
with you. I may be able to get  
two thousand more from the Duke  
of Westminster. He wants my Big  
Tree picture and if he takes it  
I shall be quite happy to save  
you. With kind regards to Mrs McHenry  
in which Mrs Birstead join believe  
me sincerely yours  
A. Birstead

Paris July 30<sup>th</sup> 1873.

Received of James McHenry Esq.  
One hundred pounds Sterling & his  
cheque subject to his order.  
£100.

Alfred Birstead

P.S. After reading the enclosed,  
please seal and send to him.



it would cost money to get  
this 51. percent. and it would  
have to be done very quietly and  
if a syndicate in Paris could  
do this or anyone else it had  
better be done at once.

You must excuse me my dear McHenry  
for making suggestions to you if I ever  
at all, it will be in my great desire  
to see you and Mrs. McHenry free and  
unencumbered with any rail road with  
a few millions in bank to enjoy life  
and taste the sweets of doing nothing  
for a while. With kind regards to  
Mrs. McHenry in which Mr. Baerstedt  
join I am Sincerely yours  
Albert Baerstedt

10. Ave du Roi de Rome  
Paris Aug 4/92

My dear McHenry.

Yours of Aug 2<sup>nd</sup> with the  
accompanying documents etc. etc. etc.  
reached me safely, and after reading  
over them documents, letters, etc. etc.  
one thing strikes me very forcibly

That you are in the right and  
will surely win if any justice is in  
the land. But in view of a speedy  
sale of the property it should  
be so simplified that a man  
with the money in hand could  
hand over his cheque and receive in  
return his majority of the stocks,  
bonds etc. in one day.

If by some syndicate or by the  
cooperation of the largest holders

This could be placed in such  
a way that it could be handed  
over at once I think it would  
be quite an easy matter to do.

A stranger would not care  
to take it in hand as it exists  
at the present moment because  
he would not know what it  
would cost him, or when he would  
have it in hand. If he had not  
the majority to begin with the  
speculator would at once get it  
up out of his pocket and a man  
who was willing to put in a large  
amount of money would expect to  
reimburse himself to some extent in  
the way and of course that would

benefit the holders of bonds, stocks  
etc. I think if I were  
to go to some of my friends and  
say a friend of mine has 51  
per cent of the A & G. W. which he  
can turn over to you in one hour  
providing you can give 5000000  
or whatever the sum may be the  
prospect of a sale would be very good.  
I have no doubt if this  
could be reduced to some such  
simple fact, or month or two  
hence would find you relieved of  
this burden.

I suppose it is a difficult matter  
to reduce this to that point for



## UNITED STATES HOTEL

TOMPKINS, GAGE & CO. PROPRIETORS.

H. TOMPKINS.  
W. B. GAGE.

J. L. PERRY.  
L. H. JANVIN.

Saratoga Springs, N. Y. Aug 31<sup>st</sup> 1877

Dear Mr Henry. Your kind letter reached me here, where all the Railway men are congregated. I have seen Vanderbilt and read him that part of your letter which you wished him to know. From all I can see and learn he is favorably inclined towards you and from all I can learn the Erie crowd are looked upon with distrust. Barlow's true character is well expressed by Graves when he came down the Avenue and saw him standing in front of his house with his hands in his pocket. he tells his Wall St. friends. "I saw a wonderful sight on

Madison An. Barlow standing with  
his hands in his own pockets."

His partners are men of the same  
character. but I trust & hope you will  
be able to show them up to the  
world, and what you have done  
and what you are doing is a real  
service to the Country.

I will not lose sight of my friends  
from California. they will return to  
New York about the first of Oct.  
and I will then see them and  
find out what they will do.

Mr Beristadt is quite well as also Miss  
Osborne and join me in kindest regards  
to Mrs McHenry & yourself. I dare say  
Mrs McHenry has the letter. With a  
thousand good wishes for you with I  
am yours to Command

Albert Beristadt  
Brevoort House.

New York

Lovers especially of  
I find there is not  
a good prospect of doing  
something with the  
others. Mrs Burstead  
is quite well and were she  
here would join me in kind  
regards to Mrs McHenry and  
yourself. Hoping this will find Mrs  
McHenry & yourself well I  
am yours to command  
as ever Albert Burstead

Brook House N.Y.

Sept 16/79

CENTURY CLUB  
109 EAST 15TH STREET.

Dear McHenry.

Yours of Sept 4<sup>th</sup>  
from Paris is just rec'd.  
and I am glad to hear  
that you are quite well  
and on your way to London  
again. You have doubtless  
got several letters of mine  
and I look forward to  
sending you one in a few  
days that will have

something worth  
writing about.

Mr Huntington is to be  
here in a few days from  
California and from  
the disgust which the  
Communists of California  
have flavoured him, I  
hope to be able to  
induce him to transfer  
his interests to the  
East. I shall see

him at once in fact  
I am writing for him  
and hope sincerely he  
will see that it is for  
his interests to buy  
this property.

Of course if it is not  
possible I shall be  
see Vanderbilt again.

Asoult is out west now  
but will return shortly  
I will write him



Irvington Oct 23<sup>rd</sup> 66.

Dear Mr Henry.

Your kind letter enclosing Mr. Lean's letter reached me in due season, and in reply I would say if Mr. McLean can have as good a Chromo as can be made, at that price, he may order me 500 copies at once. I expected to have seen these by this time and ordered these things in London or Berlin, it has always been my intention to have it Chromolithographed and I could sell 500 tomorrow

if I had them, my intention was  
to have it done in Berlin  
when my other picture was published  
But if they can do it as well in London  
I should be glad to have it done  
there. The line engraving must help  
them in transferring it to stone. If  
they can begin at once it may be  
done before the French exhibition  
opens I do not know how soon it  
must be there, but do not want  
to fail in having it there. Mr  
M. Lane can tell or find out if there  
is time before the exhibition takes  
place. It has been very annoying to  
me, to think your album should  
have been delayed so long. there  
seems to be no one in this country

capable of doing such work, it is done now and  
Bleekerly wanted to show it to the Ladies first  
when it will be sent to you. it does not meet  
my wishes, and the expense is so low that that  
could be done here, I expect to come over in February  
and will explain to you more fully my design -  
The engraving of the Portico - Mrs. will be ready next  
week and I shall send a couple to your mother &  
Sister. I am glad to learn the picture was so well received  
and with kind regards to all friends I am  
Yours truly  
A. D. D. D.



BREVOORT HOUSE,

Fifth Avenue, near Washington Square.

New York,

Sept 19 1879.

Dear Mr Henry.

I have just seen Mr Huntington and he is not inclined to take hold of a road so far north.

I shall see Vanderbilt tomorrow and I think he will give a favorable answer. He can make the road serve him and ought to give more for it than anyone else I think he is the man.

I saw today Mr E. W. Strongton who was our minister to St Petersburg. He has resigned that post and taken up the law again in which he has always

distinguished himself.  
Next to Mr Swarts he is  
considered our best lawyer  
I had a talk with him  
about the Erie thieves and he  
considers them a set of rascals.  
It has occurred to me that  
if you have to fight these  
fellows here you must have  
some able men more than  
one man. two or even more  
would be needed. I want to  
see them all sent to jail.  
Mr Stoughton would be  
willing to act as Counsel  
if you or your friends want  
him. and I do not think  
he could be bought at any  
price. The other Californians  
D. S. Mills and others have  
not returned as yet and they  
are more apt to fancy the

purchase of such a piece of  
property than Huntington.  
I was glad to get  
from Riley the Memorandum  
I am much pleased to  
see that you do not let  
newspaper items disturb you.  
These devils are well known to  
the public here, and the  
public will appreciate your  
services to them if you  
expose this ring, which next  
to the Tweed ring is the  
most corrupt of any that  
has ever been known in  
America.  
Mrs Brewster is quite well and  
gives you in kind regards to Mr  
McHenry & yourself.  
Sincerely yours  
Albert Bierstadt

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York,

Sept 22 1879

Dear Mr Henry:

I have just returned from a long talk with Vanderbilt and the sum and substance of our talk amounts to this he wants a proposition from you the best you think you can make he will reply to that as soon as possible. He is slow to act and I think from all I can learn he is your best customer. He can produce more money than any man here and the public have such confidence in his stocks or whatever he takes hold of that it goes up

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York, Sept 22 1879

Dear McHenry:

I have just returned from a long talk with Vanderbilt and the sum and substance of our talk amounts to this he wants a proposition from you the best you think you can make he will reply to that as soon as possible. He is slow to act and I think from all I can learn he is your best customer. He can produce more money than any man here and the public have such confidence in his stocks or whatever he takes hold of that it goes up

Certain not any more  
expensive than others  
One great thing in his favor  
is he calls them all a  
set of rascals and has  
a personal dislike to them  
all. I would cable this  
to you but I do not like  
to have outsiders get hold  
of some matters. I hope to  
get soon your Cypher telegram key  
so as to cable you and to get  
answers by the same.

Mr Birstadt and Miss Osborn  
join me in kind regards to Mrs  
McHenry and yourself.

Sincerely yours to Command  
Albert Birstadt

Placer ici  
les Timbres-dépêches  
pour  
affranchissement.

DESTINATAIRE: *Albert Bierstadt*

*Brevort House New York*

TEXTE: *I wrote fully ~~on~~ <sup>last</sup> Saturday ~~mail~~ Cunard Steamers ~~Co~~*

*I wrote ~~you~~ fully <sup>railway matters</sup> ~~Vanderbilt~~ ~~and~~ ~~you~~ ~~sent~~ by Cunard, ~~mail~~*

SIGNATURE: \_\_\_\_\_

(TRES-LISILLE.)

Adresse de l'Expéditeur: \_\_\_\_\_

(CE RENSEIGNEMENT EST INDISPENSABLE POUR LE BUREAU DE DÉPART.)

\_\_\_\_\_ mots rayés nuls.

Signé: \_\_\_\_\_

## INSTRUCTIONS SUR LA TÉLÉGRAPHIE PRIVÉE

Les dépêches doivent être intelligibles et écrites très-lisiblement. Elles peuvent être composées en presque toutes les langues qui se parlent en Europe, et en latin.

Tout ce que l'expéditeur écrit sur sa minute pour être transmis entre dans le compte des mots.

Les mots composés, compris à ce titre au dictionnaire de l'Académie, les noms de départements, de communes et de rues ne sont comptés que pour un seul mot.

(Toutefois, dans les dépêches internationales, chaque mot est compté sans exception aucune.)

Les nombres écrits en chiffres ou les groupes de lettres exprimant des marques de commerce, sont admis pour autant de mots qu'ils contiennent de fois cinq caractères.

Toute lettre ou chiffre isolé est compté pour un mot.

Les réponses aux dépêches peuvent être payées d'avance par l'expéditeur.

Les dépêches peuvent être adressées : à domicile, poste restante, bureau télégraphique restant ou par exprès.

Les frais de poste sont ceux déterminés par les tarifs postaux.

Les frais d'exprès sont fixés à 50 c. par kilomètre.

L'expéditeur est tenu d'inscrire sur la minute de la dépêche son adresse, qui n'entre dans le compte des mots soumis à la taxe que s'il en demande la transmission.

Les ratures et surcharges doivent être approuvées.

L'emploi des *timbres-dépêches* est obligatoire pour le franchissement des dépêches intérieures et internationales. (Ces timbres ont les valeurs de 0 fr. 25. 0 fr. 50, et 2 fr.)

## TARIF

POUR UNE DÉPÊCHE SIMPLE DE VINGT MOTS, ADRESSE ET SIGNATURE COMPRIS

Entre deux bureaux d'un même département. . . . .	50 "
Entre deux bureaux de départements différents. . . . .	1 "
Entre la France et la Corse. . . . .	3 "
Entre la France et l'Algérie et la Tunisie. . . . .	8 "

### POUR L'ÉTRANGER

Allemagne du Nord (Prusse, etc.), bureaux à l'ouest du Weser et de la Werra. . . . .	3 "
— bureaux à l'est du Weser et de la Werra. . . . .	4 "
Angleterre (pour Londres) . . . . .	4 "
— (pour les autres villes) . . . . .	6 "
Autriche. . . . .	6 "
Bade. . . . .	3 "
Bavière. . . . .	3 "
Belgique. . . . .	3 "
Chine (de Paris à Pékin par poste de Kiachta, Sibérie). . . . .	27 70
Corfou et Malte. . . . .	9 "
Danemark. . . . .	7 "
Égypte : Alexandrie, 34 f; le Caire et Suez. . . . .	39 "
Espagne. . . . .	4 "
États de l'Église. . . . .	5 "
Grèce. . . . .	10 "
Indes (Paris à Calcutta) . . . . .	102 50
Italie. . . . .	4 "
Luxembourg. . . . .	3 "
Moldo-Valachie. . . . .	9 "
Norwége. . . . .	8 50
Pays-Bas. . . . .	4 "
Perse (Paris à Téhéran). . . . .	37 50
Portugal. . . . .	5 "
Russie d'Europe. . . . .	10 50
— du Caucase. . . . .	13 50

Russie Sibérie, 1 <sup>re</sup> région, 18 f 50; 2 <sup>e</sup> région. . . . .	26 50
Serbie. . . . .	7 "
Suède. . . . .	8 50
Suisse. . . . .	3 "
Tripoli, 17 f 50; Benghazi. . . . .	26 "
Turquie d'Europe. . . . .	10 "
Turquie d'Asie, 1 <sup>re</sup> région, 14 f; 2 <sup>e</sup> région. . . . .	18 "
Wurtemberg. . . . .	3 "

Pour chaque dizaine de mots en plus, ces taxes sont augmentées de moitié.

Amérique (dépêche de 10 mots, comprenant 50 lettres, plus 5 mots francs pour l'adresse).

New-York, Boston, le Canada. . . . .	88 50
Philadelphie, Washington. . . . .	91 50
New-Orléans, Mobile. . . . .	101 "
San-Francisco. . . . .	113 50
La Havane. . . . .	144 75

### MODÈLE DE DÉPÊCHE

Monsieur Bertoni, médecin,  
Rue de Grenelle-St-Germain, 221 bis, Paris.

Venez cette après-midi. Vos soins sont indispensables.

A. Saint-Benoît,  
7, rue du Pont-de-Fer.

En France, cette dépêche est taxée pour vingt mots. Comme dépêche internationale elle contiendrait vingt-huit mots.

PARIS 1868

# BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York, \_\_\_\_\_ Oct 2 1879.

My dear McHenry.

This rise in Railway shares must be a surprise to you especially of the Erie. But it is not surprising when you know the true cause. The talk in Wall street is that Vanderbilt is buying to get control of the Erie. I have just heard tonight that Gould is buying largely to get control. This fact will help the N. Y. & C. C. & V. and Vanderbilt will be much more anxious to buy than before rather than let Gould take it out of his hands.

I think he will be inclined at once to buy the



property if he can see his  
way to the Control. and  
I sincerely hope you will  
be able to have it in  
such shape so that at  
one blow the thing can be  
accomplished. The rise in the  
stocks etc would at once  
give outside stockholders an  
opportunity to make something  
handsome and you will  
have relieved yourself of an  
immense load and my advice  
would be to take all the  
comfort you can and enjoy  
the rest of life by looking  
on.

But then Eric's evils should  
be shown up. The American  
public will thank you for  
doing them a great service  
and your patience and long

suffering deserves some public  
recognition. I think they  
feel there is a rod in pickle  
for them and they are making  
this rise in stock to sell out  
and in a month's time it can  
be for a tenth part of what  
it is selling for.

By next mail my cipher  
will be ready but should I  
have something very important  
I will send through a banker  
who has a cipher at his  
Correspondent in London  
Viriam Gray & Co. who is also to  
some extent agent for the Rothschilds.

Price & Whiteley will send the  
order to consult their cipher  
book so that they need not  
know what I am sending. There  
are no copies to be had in I would

send me direct to Oct Lodge,

Vanderbilt has the money  
to do with and I think will  
make an offer as soon as you  
terms are made known to him.

Great speculation on in  
foot-hill. I am going to spend  
a few days with Owen.

Mrs Beirstadt is quite well  
and were she here would write  
in sending kind regards to Mrs McHenry  
and yourself.

Our good sign is all Rail  
Way property is improving.

Sincerely yours

Albert Beirstadt

Brevort House New York  
Oct 13/79.

My dear Mr Henry:

Your telegram from  
Paris came to hand the other  
day and yesterday a letter  
from Paris also.

I shall as soon as the  
letter comes referred to in your  
telegram see Mr Vanderbilt.

I saw Gould this morning  
and he wants you to make him  
a proposition. He evidently  
thinks that Vanderbilt will  
get the start of him. I am

glad the desire to obtain  
this property is on the increase  
for with this demand the  
price will be regulated.

I am almost certain  
that this property can be sold  
to very good advantage, and by  
having it well in hand the  
better able you will be to close  
it up at once.

I go to Philadelphia tomorrow to  
spend a day with Mr. Green  
and will have time to talk  
with him about the property  
Cold tells me he thinks

of building a road from  
Toledo to Cleveland and  
Williamsport but if he can  
make arrangements with the  
Atlantic & Great Western he will  
not do it. Business of all kinds  
is brisk and the prospect very  
good for the future.

With kind regards to Mrs.  
McHenry, I am

Sincerely your  
Albert R. Knapp



# POST OFFICE TELEGRAPHS.

No. of Message.

If the accuracy of this Telegram (being an Inland Telegram) is doubted, it will be repeated on payment of half the amount originally paid for its transmission; and, if found to be incorrect, the amount paid for repetition will be refunded. Special conditions are applicable to the repetition of Foreign Telegrams. When the cost of a reply to a Telegram has been prepaid, and the number of words in the reply is in excess of the number so paid for, the Sender of the reply must pay for such excess.

N.B.—This Form must accompany any inquiry made respecting this Telegram.

Charges to pay £.....s.....d.

Date



Handled in at the } 23.10.91 p.m. NYR Office at } Received } 811 } .M., here at } .M. Delivering Office.

From

Bierstadt

To

McHenry  
OAB Lodge  
Addison Road, Kennington

D. O. Mills wants but not immediately

BREVOORT HOUSE,

Fifth Avenue, near Washington Square.

New York, Oct 16 1872

My dear Mr Henry

Yours with the documents & manuscripts came safely to hand. I went at once to Mr Vanderbilt and he said he could do nothing with it this rather disgusted me, and I have just seen my old friend Mr D.O. Mills of California who has just reached here, and he is worth about twenty millions. he says if he can get the property so as to make something by it he will take it. I felt like encouraging him all I could and said if he took it in hand I would myself

put in one hundred thousand  
dollars I have not got the  
money handy at present but  
if Mills does take it in  
hand I suppose I could  
in some way borrow that  
amount if some of the owners  
or you could for me, this you  
will see would encourage  
him and his family to take  
it in hand.

This is the best show I  
have yet had for a sale. He  
is disgusted with California  
and has a large amount  
of ready money. I sincerely  
hope you can pass this matter  
in such shape so that he can  
purchase it. If you telegraph  
anything to me I think  
it best not to mention his  
name, simply address me

I shall know who and where  
it is for. I think if you  
could come together you  
could arrange this matter.

He would like to isolate  
the Erie also, and I told  
him that by making a  
connection with the  
Reading Road he could very  
effectually do this and the  
Erie would drop into his  
hands at short notice.  
In fact he wants a big  
thing. I hope we can  
supply him.

What a surprise it will  
be to everybody here if this  
is accomplished. I shall  
be so glad for you and  
Harrison Erie does not get  
there just does that for with  
the money in hand and

BREVOORT HOUSE,

Fifth Avenue, near Washington Square

New York,

Oct 16

1872

My dear Mr Henry

Yours with the documents & manuscripts came safely to hand. I went at once to Mr Vanderbilt and he said he could do nothing with it. This rather disgusted me, and I have just seen my old friend Mr D.O. Mills of California who has just reached here, and he is worth about twenty millions. he says if he can get the property so as to make something by it he will take it. I felt like encouraging him all I could and said if he took it in hand I would myself



next election it will be so  
arranged. I sincerely hope  
you will be able to find a  
few substantial friends who  
will be able to leave their  
Erie put into the same box  
with the A.G.W. & C.C.C. & S.  
etc etc. For Mills would  
like it altogether and the  
owners would get more for  
it than from Vanderhilt  
because he <sup>v.</sup> would make it  
be valuable so as finally  
to absorb it into his family

• They would miss a Golden  
Opportunity not to avail  
themselves of this occasion.

If he hears that Mills  
wants it he will do his best  
to defeat the sale, therefore  
great caution must be observed  
I have not said nor shall  
I a single word to anyone  
about Mills. In fact to use  
a California expression I shall  
in this case consider the truth  
to be sacred to be told.

I sent you a telegram  
today and hope you will

next election it will be so  
arranged. I sincerely hope  
you will be able to find a  
few substantial friends who  
will be able to leave this  
Erie put into the same box  
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a California expression I shall  
in this case consider the truth  
to sacred to be told.

I sent you a telegram  
today and hope you will

Brevort House

New York Oct 18/29

Dear Mr Henry.

I had a long talk  
with D. O. Mills last night  
and I am convinced if this  
matter can be put into such  
shape as to be easily handled  
he will buy it. Later in the  
evening I saw a friend of his  
just from California and I  
asked him how much money  
Mr Mills had. He said he  
had fully twenty five million.

Mr Mills said to me

that he would not take  
hold of any little matter  
I said to him that  
if he bought this property  
the Erie would fall into  
his hands in time and that  
you were so disgusted with  
them Erie people that you  
would not buy all you  
could to purchase that  
also. This would make  
me live from here to  
St. Louis. This idea seemed

to please him. and if  
something of the kind  
could be managed I  
have no doubt he would  
take it at once. With  
the moneyed friends that  
he has he could produce  
fifty millions. in view of  
this fact and of his desire  
to go into something on a  
grand scale would it  
not be worth while to  
find out how much.

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hold of any little matter  
I said to him that  
if he bought this property  
the Erie would fall into  
his hands in time and that  
you were so disgusted with  
them Erie people that you  
would not buy all you  
could to purchase that  
also. This would make  
an line from here to  
St. Louis. This idea seemed

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could be managed I  
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the moneyed friends that  
he has he could produce  
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if he bought this property  
the Erie would fall into  
his hands in time and that  
you were so disgusted with  
them Erie people that you  
would not buy. All you  
could purchase that  
also. This would make  
an line from here to  
St. Louis. This idea seemed

to please him. and if  
something of the kind  
could be managed I  
have no doubt he would  
take it at once. With  
the moneyed friends that  
he has he could produce  
fifty millions. in view of  
this fact and of his desire  
to go into something on a  
grand scale would it  
not be worth while to  
find out how much.

outside of the regular  
Rail road men that can  
even think of such a thing  
and I consider it extremely  
fortunate in knowing him as  
I do and being able  
to put this matter before  
him in such shape.

Am astonished they'll  
will be if this can be  
brought about. and yet  
something tells me  
it can be. I wish

I could see you there  
with the property in  
your hands and full  
power to sell.

He thought that last  
year was the best time  
to buy I said no. this  
was the time and it  
will never occur again  
for if not sold to someone  
but the French people  
would buy it. that you  
could command

You should make this  
great sale - and crush  
those devils who have  
leagued themselves together  
to crush you.

God grant this great picture  
may be disposed of by your  
entire satisfaction and that  
Mrs McHenry & yours may  
bask in the sunshine of  
happiness which you both  
so richly desire.

Sincerely yours

Albert Bierstadt

I  
wishes for 20 years, and in  
a matter of such magnitude  
he wants to come down with  
it like a bomb shell  
Your English friends who  
hold stock will eventually  
make money managing this  
sale than by holding on  
for when ever well in hand  
the stock would go up like  
the Vanderbilt stock the parties  
who are inclined to keep their  
fingers in would make a great  
mistake for if he drops



it he would not be likely  
to take it up again, and  
I know Vanderbilt is a  
friend of his. But Mills  
is a man who does not want  
his best friend to know that  
he is doing this matter  
must be kept out of the public  
hands, for if it is openly  
talked about, he will be  
advised not to touch it.

Even Vanderbilt will advise  
this because he wants it to remain  
I was visiting Mr. Hewitt

a few days since in  
Belton and he said the  
Law of the State of New York  
forbid Mr. V. from owning any  
more such property, that he  
could not in his own name  
buy the Erie. Mills would not  
let the man ask Vanderbilt  
about the matter, he would  
judge for himself and that  
is the kind of man we want.

There must not be too  
much delay for if this should  
drag on for six months he  
would be weary of it.  
How anxious I am that

Windsor Nov 20

Oct 22 / 79

My dear Brewsters

Your note of yesterday  
has my careful attention.  
I think with the Capital &  
effort to put that road in  
good working order & so  
it might be a great spec-  
ulation but I have not  
the inclination to take  
hold of anything requiring  
so much "toward at present  
or back" besides speculation  
has commenced to such  
an extent to make it more

difficulties of great result  
in the way of profits

With many thanks  
to you for drawing my  
attention to it

I am very truly yours

D. D. Mills

Brewster House N. Y.

22 Oct 1878.

Dear Mr Henry.

D. O. Mills of California

who has taken up his residence in New York wants this property and wants the Erie also to make our line to St Louis & Chicago.

He does not know how to take up the matter with me and I am quite certain from what he said that he has someone in London who is investigating matters to see what can be done.

He knows all about the bonds stocks, etc, etc, and says it is so complicated that is done in part to make me think

mind that if this could be put in shape he would buy it at once. I have say his agent is at work now and has probably seen you as well as others. He is a very careful man and only goes in there he can see very clearly his way out.

I shall not give up although somewhat disappointed in making an immediate sale

The number that want this property are constantly on

He is putting off the idea

There is no doubt the property will readily sell if it can be as I suggested placed in a position where by one blow it could be sold.

I have told him by taking up the A. & W. & C. C. & S. now the Erie would drop into his hands later and that you would aid him in obtaining it.

Since writing the above his letter which I enclose

has come to hand. This simply means postponement for further investigation and possibly by it for less money. If it were in such shape that it would not cause him too much time to put in condition we would I am sure take it at once.

He has the money but does not want to work too hard. There is no doubt in

to the New York Central  
Kite, and you of course can see them  
but some of your neighbours  
who own the Erie in London,  
will not see it.

I am sure if you could manage  
to buy about three suits which  
would show up the Erie as well  
the stock would tumble so  
that Mills would step in at  
the right time and take it  
up. You could afford to depress  
your own property for the  
time being in order to gain  
this point. Vanderbilt needs

a good oppositor of this  
kind and the placing of the  
Erie into his hands is only  
a temporary makeshift.

Benefitting the speculators  
than and here but no good  
~~to~~ the great holders

I did hope something  
would have come of this  
Mills but like the mills  
of the Gods he grinds slowly  
we will see how well he  
will grind in the end.

Mr Burdett joins

in kind regards to  
Mrs McHenry & yourself  
She and her sister Mrs  
Hall go to Nassau next  
week.

Sincerely yours  
Albert Burstadt

4  
I believe and your  
English people would be  
very much surprised if the  
Erie and your lands could  
be put together making  
one line if any inducement  
could be made to put Mills  
in possession of this property  
they would in the long  
run be much better off than  
if Vanderbilt took it.

The Erie in Vanderbilt  
lands would only be a tail

The last. "Cable Pass anything  
interesting" I really hope  
I shall have something  
that will benefit you. but  
I hope it will be something  
of real importance.

Give my regards to Mrs  
McHenry, and remember me  
kindly to the Count de la  
Chapelle. Sincerely yours

Albert Bierstadt

Brevort House New York

Oct 25/79

Dear Mr Henry:

I hope you are  
not entirely disgusted with me  
but I was led to believe that  
Mills would buy the property and  
I still think so. It is stated in  
the "Street" that he is buying  
largely of Eric. He may have seen  
that the only way to get it was  
to go into the market and buy.

A man who has been so successful  
will naturally consider his own judgment  
best in regard to the best means of  
controlling a piece of property of



this kind, and I feel sure when  
the proper time comes he will  
be your best customer for this  
other Railway property.

His statement that upon reflection  
he thinks he won't touch it is only  
to save time and learn more about  
it and besides to get it as cheap  
as possible.

My first idea in regard to  
this whole matter was to get it  
into such shape that you could  
plainly show a majority of stock  
or the controlling interest. Then  
you can put it up at auction  
and get a large price for it.

or what is better let him  
have it and manage it for  
he certainly with his money  
and influence would send  
stocks, bonds etc up so that  
the great gain would be there.

It shows how much  
that property is wanted when  
the Erie which is worthless  
is selling for such a sum.

It is hard to be patient  
especially when you know you have  
something that is very valuable  
and want to sell.

Your <sup>two</sup> telegrams reached me

something of that kind  
can be done. But the present  
moment is not that time.

I have the impression  
that Jewett and others of the  
Erie are in league with Vanderbilt  
and ~~that~~ or Vanderbilt is  
league with them, and I told  
Mills he would not find any  
engagement to buy from anyone  
here if he were to make the  
inquiry. That party here were  
trying to make this property  
as worthless as possible in order  
to get it for themselves and

when once in their hands they  
will call upon you the Mills  
to take a hand in it.

Within the last week or two  
many things have transpired  
to convince me that Vanderbilt  
is with Jewett working to get  
the Erie. I would so rejoice  
to see their little game nipped  
in the bud. V. has not the  
manly way of coming out and  
giving an honest opinion, but  
uses men to serve him.

If some of the layers  
holders of Erie could combine  
together to let Mills buy the

Erin with the other. I  
think there is no doubt he  
would take it. They would have  
better security than they now  
have of getting their money back  
for it stands to reason that a  
man will not put 50 millions  
into a thing and not do his  
best with it. and if the property  
should fail to reimburse him  
the present holders having a mortgage  
on it would be better off. for this  
new mortgage would or could be  
made to cover ~~the~~ the line.  
without mentioning ~~the~~ work with  
secrecy & dispatch while I remain  
yours to command A.B.

P.S.

Should it under the  
impression that he will get  
this property. He told me  
that they thought of building  
a road from Toledo to Cleveland  
and Williamsport. As to  
get an outlet to the Ocean.

If they could make some  
arrangement with you that  
would not be necessary.

I said I thought some  
arrangement could be made  
and at the proper time

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York, Nov 21 1877

My dear McHenry  
I have just returned  
from the Excursion up  
the River with Mr  
Gowen and our fifty  
parties we had a  
nice time and on  
Tuesday night Mr  
Carr and I  
shall be in Mills &  
try to get a  
few more good news  
for you as the result  
of the interview  
I have just had  
with Mr Birtwell and  
with my best

My dear Mr. Henry

Sincerely yours

A. B. Westcott

Need - and knowledge that we  
are supported by friends in Kentucky  
on traffic would enable me to find  
some Capital means to purchase  
a full of C.C.C.S. and to find  
some half the capital to complete  
the current ~~but~~ cut  
with an end -

From your letter the A.S.W.  
and C.C.C.S. with at 35 per cent  
of your receipts I - I would prefer  
to remain independent of  
buying his connection with a few  
traffic arranged -

With some ~~the~~ subscription  
arranged with your I would like  
to be in securing the control of A.S.W.  
and sweeping aside all opponents  
- in fact I have made security  
arrangements to that effect -

The ~~Stony~~ reports have been bases  
of my mind -

I have seen the Head of the  
late back ~~the~~ - It is a double  
found of my friend the Royal Spout  
fund - It is well known to J.S. Moore  
of ~~the~~ ~~the~~ ~~the~~

For  
Lancaster to form  
or for you - I have  
are only - I must form to  
207 - that is in  
Brook House  
CENTURY CLUB  
109 EAST 15TH STREET  
27/79

Dear Mr Henry.

Travel

Your letter just  
received and you have heard on  
this of the Vanderbilt sale. They  
say here that he was very much  
in debt and was compelled to  
sell. and the impression is that  
after a year the stock will go  
down to half its present price.  
I think it was a good  
thing for him to do. Today  
being Thanksgiving day there  
is not much news but I

I think the prospect  
for your property to some  
improvement and I hope to  
be able to give you some  
important information in  
my next. The shortest  
route to Chicago is via the  
Reading R.R. to Salamanca,  
and I will do my best to  
get orders to take this  
in hand.

I hope my letter to the  
Comte de la Chapelle  
did not bore you.

I have good news from  
Nassau. Give my kind  
regards to Mrs. Mettling  
Sincerely yours  
Albert Bierstadt

I believe for your private information  
much of it would damage me if repeated  
in paper - copy of my letter of this date  
to you - I want you to say in  
an official form what he requires from  
1. ~~with~~ the app. to as C.C. 35 - and  
if a further order of them is C.C. 38  
are required - I want you to say  
I should like you to give me precise orders  
and suggest further procedure -  
2. ~~with~~ the Canadian Law code  
3. What he will give in consideration  
of my doing what he requires in answer  
to above -  
A substituted Comte de la Chapelle

anything of me I can  
only say all my efforts  
thus far have been of no  
avail. but it may be in  
better luck soon.

Good news from Nassau.

Let me wish Mrs M<sup>rs</sup> Henry  
& yourself a Happy New Year

Sincerely yours

Albert Bierstadt

Brevort House

Dec 26<sup>th</sup> 1877



Dear Mr Henry.

Your of the 11<sup>th</sup> &  
15<sup>th</sup> have just come to hand  
I will see Gove in a day  
or two and with his  
consent will see Vanderbilt  
possibly without it, as I  
want to do all I can  
for you. It is a general  
idea to make the



through Cin. to Chicago  
via the Reading Road  
as it is 100. miles  
shorter and my own  
opinion is that some  
of Govens funds want  
to create the road to  
Salamanca - as at the  
present moment they  
can get all the money  
they want for such purposes

And what is being  
done quietly no one can  
tell maybe Vanderbilt  
will take up the  
whole matter. I will  
see him in a few  
days and have a talk  
with him on my own  
account. You need make  
no apology for asking

Send the Compliments  
of the Season and hosts  
of good wishes love &c. &c.

Hold on and I am  
sure the Rail way property  
will prove all that  
was ever predicted for it

With my love to  
Mrs McHenry & yourself

Sincerely yours

Albert Bierstadt

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York,

Dec 30 1879

Dear McHenry.

I heard it said  
tonight that the Reading <sup>Rail</sup> Road  
Co will be likely to purchase  
the A. G. W. P. R. which  
is to be sold. I saw Gowan  
and he told me that he  
had written you asking if you  
were upon the conclusion of  
the sale to hold the control  
I really hope my dear  
McHenry that you will for  
I am quite sure you will  
reap a great harvest if you  
can do it, for with what  
I heard tonight Vanderbilt  
was to cooperate with Gowan  
and of course if the Road

is 100 miles near Chicago  
By that way Vanderbilt  
and others know that  
they cannot in the long  
run control against that  
kind of opposition especially  
as they own so much coal  
so necessary to the business

Do your level best  
to keep this control  
and I feel sure you will  
make a big pile and  
show the world that you  
were right by a grand and  
magnificent success It is not  
impossible but Vanderbilt  
sold out so much Central  
in order to have plenty  
of cash to work with  
If I hear of anything  
of importance I will write  
as telegraph and you

need not hesitate to  
command me. My services  
you are welcome to

I wish you were  
here in person so that  
this new scheme would  
be entirely under your  
control.

Bullow has sued some  
widow in Kentucky to try  
and recover \$100,000, which he  
invested in a diamond mine  
some years ago. everybody  
smiles. I wish he might  
recover it if he could only  
pay it to you it might  
serve to show he had a  
little gratitude left. but  
that animal does not change  
his spots readily.

I have good news  
for Nassau and they

money you want here

I hope nothing  
can occur to change  
this program and sever  
this proposed connection  
with the Reading Road.

We must not forget that  
the Erie people are all  
working to get it.

With kind regards to Mrs  
McHenry I am

Sincerely yours

A. Rüstadt

BREVOOR HOUSE,

Fifth Avenue, near Washington Square,

New York, Jan 9<sup>th</sup> 1850

Dear Mr. Henry I got your  
cable today in answer  
to me and have seen Mr  
Vernon. The prospect of the  
road going to Chicago has  
caused a rise in the  
stock and if with this story  
you have a hundred thousand  
shares here it could be  
worked up inside of two months  
to 75 or 80. I got today  
by cable I own shares at  
8 1/2 I think. I only  
wish I had more money  
to spare I would buy more  
I have at Agnew's  
over four thousand pounds

of pictures and if I  
could sell them at  
half that I would  
be glad to use the  
money in your stocks  
Say you are anxious  
your friends who  
would like to exchange  
some stock for pictures  
I am the man.

If you were run with  
what I know of the  
market and the men  
you could sell out for  
more money than you  
are dreamed you could get.  
The idea of going to Chicago  
on the Reading Road was  
to be great idea with some  
of the people and as  
long as it is popular  
and we are to leave

“ ”  
everything booming this  
spring it will be a great  
thing for you.

I hope you have got the  
control so that you  
can make the Chicago  
committee. Give me a copy  
his road to Salamanca and  
your stock will go to the  
point in two years when  
the New York Central  
is. If you receive of them  
you think my \$100,000  
an unwise investment just now  
let me know by cable, in fact  
as you know when it is best  
to sell or to buy it would  
help your London market  
if you had it on the exchange  
before as well. But it is as well  
to <sup>wait until the route to Chicago is</sup> ~~decided~~ ~~decided~~ ~~decided~~  
decided. You can get all the

plans I would not  
venture to suggest. These  
men to be Bankers for the  
New Railway Co.

Your good nature and kind heart  
has been so imposed upon  
in the past here that I  
want to see the greatest  
success attend your future  
operation here.

From what I have seen  
of the transaction in Erie

40  
New York Jan 24/80  
Dear Mr Henry.

I am so glad  
to hear that your stock  
is on the rise and I hope  
it will continue.

I cannot find any  
holders here but if a  
lot was here on the stock  
board it would I think  
be a good thing for the  
parties interested and in

This connection I will  
venture to suggest  
to you and your friends  
the best pattern in  
my opinion to take  
charge of such a property  
in fact of any Banking  
or financial transaction

Princi & Whiteley  
whom I have known  
for some time socially and

in a business way.  
For honesty and fair  
dealing I would trust  
them to any extent.

They do as large a business  
as any in New York and  
have the confidence and  
esteem of the public.

They are young men  
and very much alive  
If I did not feel so  
great an interest in your

on the market here.

At the present they  
are sending over for large  
orders to purchase, and I  
hear that in a day or  
two the Central Pacific  
will let them have  
fifty thousand shares to sell.  
I bought as I told  
you in my last two thousand  
A.S. W. at 8 1/2 and this  
morning I see it is 9 3/8

I see no reason why  
it will not go up as  
much as the Erie  
especially if it is like  
other stocks in sale  
here. I could manage  
to have daily transactions  
in it here and this  
new market here would  
help the English Bond  
holder. If you find that  
anything is likely to occur  
to send it down send me



a telegram simply say  
sell. I would like to see  
if you go up more first so  
that you could sell out  
well and return

Mr Birstadt is quite well  
the weather is fine and warm  
than when you expect to  
come over. Give my kindest  
regards to Mr Bellamy.

Sincerely yours to command  
A. Birstadt.

P.S.  
I saw Mr Gardner today. He was  
surprised when I told him how the stock  
had gone up.

3  
I feel quite sure that  
you would having here a  
good lot of Bonds & Stocks  
would raise the price in  
England and after all  
R.R. Stocks are like other  
things the greater the  
~~price~~ demand the better  
price. Pierce & Whately  
are well able to take  
charge of a lot of Bonds  
Stocks etc. and put them

of talent and doing well  
they are to live in Cincinnati  
Give my kindest regards  
to Mrs. McHenry and I  
am always yours to  
Command and shall not  
rest until you have made  
the scoundrels here cry  
enough.

Sincerely yours  
Albert Rustadt

*Price purchase all*  
BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York,

Jan 19 1860

Dear Mr. Henry.

Yours of Jan 10<sup>th</sup>  
is just at hand and I am  
glad to hear from you again  
I see Mr. Vernon every  
day almost and at the  
present moment Mr. Stule  
is in town and we are doing  
our best to postpone a  
sale to the Gold party  
of the Nassau Bond Told.  
which I think we shall  
do. I introduced Mr. Stule  
to Sam Tilden and he had  
a satisfactory interview  
The stock market is very  
excited and there is a  
general advance predicted.

I really believe if the

Stocks you have along  
were in this market you  
would get more for them  
in small lots than by  
selling out the entire  
lot to any one man or  
even a syndicate.

I have written you to that  
effect already and suggested  
to you Messrs. ~~Smith~~ & Whitley  
who do a large business  
and are quite competent  
to handle anything.

The Erie needs a lion and  
I hope you will be able  
to give it one which will  
make it carry its nose in  
a sling for a long time.  
Barlow and his party are  
in bad odor here and  
most people do not hesitate  
to call him a thief.

No one rejoices more than  
I do that the perfect  
success is coming to you  
for you certainly deserve it  
with all your hard work.

I bought some ten  
days ago 2000 A. & L. W. <sup>at 8 1/2</sup> and  
sold at 12 1/2 on the strength  
of my order some 15000. That  
I know of our length and  
how much more I don't know.  
Many people know I am  
greatly interested in your success  
and I am always yours  
to command.

Thanks for your kind  
mention of Mrs. Bruestedt's  
letter she is quite well and  
sends her love to you  
as does Miss Estlin that  
was now Mr. Mayer as you  
will see. He is a young lawyer

wonderful power. These  
Eric people see this and are  
naturally inclined to cry  
enough. It makes one mad  
to see how these miserable curs  
have tried to crush you. You  
to whom they owe all they  
have. They should be made  
to stand behind prison walls  
and learn what penitence  
is. I may be too severe  
but now that I see your  
Star in the ascendant I  
want to see it occupy

Brevort House Jan 21<sup>st</sup> 1880.

Dear Mr. Webb.

Knowing as I do  
that you are anxious to  
retire from the active  
Rail Road life I venture to  
suggest that as soon as you  
can make all arrangements  
whereby you can do as you please  
with the A & S. H. to make  
(which is your own idea) one  
line from New York & Phil.  
& Chicago. This consolidation  
would enable you to sell out at once  
at a handsome figure and you

could then retire with  
all the honors of war.

The papers state that  
you and the Erie are friends  
again. Can you know from the  
past that they are only  
friends for a selfish motive  
they know you can obtain  
money for them when no  
one else can. and your  
generous good nature has been  
so often ~~used~~ captured upon  
that I sincerely hope that  
you will not lean towards  
them too much for it would

be a pity to stop the  
line from being completed  
to Chicago via N.Y. Philadelphia  
and the Reading to Salamanca.

The great merit of two miles  
of water front in New York  
harbour, and two miles in  
Philadelphia as well, will  
make this the greatest R.R.  
in America. This Road with  
two great stations on the  
Atlantic sea board one in Phil.  
one in New York, would be the  
most valuable R.R. property  
and would be besides a  
glad monument to you.

I would like to  
make something  
myself and would  
invest all I have  
for I am sure it would  
be the most popular road  
in America. Your friends  
there would I am sure be  
glad of such an arrangement.

The Erie would be  
localized then and  
your enemies who have tried  
to rob you would have

a lifetime of reflexion  
to condemn themselves  
for not aiding you in the  
grandest Rail Way enterprise  
in America.

I hear you are coming  
over with the Duke of  
Salamanca I hope soon  
to see you but am true  
in time so that I can  
meet you in ~~time~~ at the  
Steamer.

I cannot close my  
letter without again

Congratulating you that  
all things are working  
for your benefit and

Yours to Command

I am always

Sincerely yours

Albert Bierstadt

P.S. My kindest regards to  
Mrs McKay.

5  
the first place where it  
justly belongs.

This scheme can all be  
carried out with your aid.  
Gowen would no doubt  
work with you and be a good  
man to lead and manage  
the entire thing.

Let this be kept a  
secret and if I know when  
it is to take place the  
board, streets etc will  
double up in one week

are our line from New York  
& Phil. to the west called  
as you have named it the  
A & E. W. It made a decided  
impression upon the mind of  
Mr Mills when I spoke to  
him about it and maybe  
he and Vanderbilt are buying it  
for it will make the finest  
R. R. property in the world.

With kindest regards  
to Mrs McHenry I am  
Sincerely yours  
Albert Bierstadt

New York Jan

My dear McHenry 25<sup>th</sup> 1850.

Yours of the  
13<sup>th</sup> is just at hand. What  
you say about the unlimited  
order for bonds surprises me. I  
thought of course you knew who  
the parties were. I am  
inclined to think therefore  
that the Erie people are  
buying and that when they  
get a majority they  
will unite with the  
Erie and stop this



proposed connection with the  
Reading. I do not care  
to mention this to Cowen  
but I have this impression

If this could be  
managed to make one  
line of the A. & O. W. &  
the Reading & New Jersey  
Central with this  
two miles of wharfage in  
Philadelphia and the  
dam in New York it would  
send the Stock up to

100. two hundred. The Erie  
people are sick thro is  
Barlow who has sold his  
A. & O. W. at \$5. and now  
to see it go up as it does  
they do not understand  
it. It would not be a  
surprise to me to hear  
that Mill & others here  
were interested. I am glad  
for you and hope you will  
realize all you want.

But I should be  
still more delighted to

good of course and  
will enable you at  
the proper time to  
sell out at a large  
price. It is wonderful  
the activity here in Rail  
way matters. I hope to  
have some good news for  
you soon. Mr Prince will  
enclose a letter in my  
next. With kind regards to  
Mrs McHenry Sincerely yours  
A. Beerstadt

Brevort House  
New York

Feb 10/80.

Dear McHenry:

Your enclosing check  
for \$200. came duly to hand  
and I appreciate your  
and Mrs McHenry's kindness  
to my sister, who will  
answer for twenty of the  
corn field wads.

I will let you  
know about the stock  
of the Chicago Gas Co. in

in a day or two  
I know the Garrison  
very well and others  
who are interested  
and will find  
who will give the  
most for it.

I know Welden  
Jordan and that lot  
of men and if I can  
do anything to serve

you. Knowing as I  
do your wishes I will  
certainly do my best  
to serve you. Welden  
Jordan & I want your  
word they also talk  
of a connection with  
the Grand Trunk by  
crossing the Niagara River  
at Lewiston. All their  
demands for it are

Brevort House Feb 11<sup>th</sup> 1850.

My dear Mr Henry,

Your two last  
letters each containing first  
and second draft for \$200.  
for the wedding present  
came in due season. and  
I now enclose a letter  
from Messrs Pinci & Whiteley  
which will explain  
itself. Their preeminent  
fitness for handling  
stocks - Bonds - etc etc.

I have already  
informed you of  
I also mentioned  
their recent sale of  
fifty thousand Central  
Pacific in fifteen minutes.

My stand A. no one  
and in your interest  
I take great pleasure  
in bringing two such  
competent men

together, and I  
trust you will find  
it mutually advantageous.

I hope in  
a few days to have  
something important  
to communicate by you.

Sincerely yours  
A Rierstadt

here. I have just been  
meeting with Mr Steele  
& Vernon, introducing them  
to some of our moneyed  
men here. I have used  
my best efforts to induce  
Pain & Whitley to buy  
a block of your stock  
and in the prospect  
they make you I hope  
something may be done.

With kind regards to Mrs  
McHenry believe me  
Sincerely yours  
Albert Burstead

BREVOORT HOUSE,

Fifth Avenue, near Washington Square,

New York,

Feb 17 1880

Dear Mr Henry,

I am much  
pleased with the advance  
in all your stocks, bonds  
etc. and hope they will  
continue to advance.

I sometimes think  
that it would be wise  
in view of the uncertainty  
of affairs to salt down  
a million in something  
that can bring the cash  
at any moment. I have  
had some experience in  
my own life which  
make me regard this  
matter in that way.

When we are prosperous

is the time to make  
provision for the rainy  
day. and there is an  
old saying - don't put  
all your eggs in one  
basket. I need scarcely  
tell you that your joy  
at the happy turn of events  
has not surpassed mine  
and I am trying now  
to cause a demand  
for your property - by  
telling people of influence  
what will be made of it  
in a short time when  
the road is in working order  
to Chicago. Do not risk  
too much in trying to bring  
about this. Mr. McHenry  
and yourself have had enough  
of the sorrows and uncertainties

of this life to embrace  
the first opportunity which  
presents itself and place  
yourselves in a position  
of independence and comfort  
and although I cannot  
at this moment find a  
buyer for all your stocks  
enough can be sold in  
small lots to make a  
sum which will be quite  
adequate for you to enjoy  
yourselves.

If I could make you  
properly double it  
in any way I would  
do so at once, and I  
hope it will.

Mr. Burstedt is quite  
well but I shall have  
to abandon going down there  
so much is at stake

Find out the stock  
is to high in price  
for Price to deal  
in or purchase outright

New York March 19/80.

My dear Mr. Murray

Your letter came  
safely to hand. I am so  
sorry this arrangement cannot  
be made with Gov.

I hope however you have  
sold out enough and got  
it in a safe place for a  
rainy day. Let the "Boon"  
benefit you personally, and  
then Mrs. Murray & yourself  
can go onto the Continent  
and enjoy yourselves. A



million or two is all that  
a man needs and these  
Irish people will disturb you  
all they can and I would  
if I were you put the hard  
work upon someone else's  
shoulders.

If you could be here  
in person I have no  
doubt matters could  
all be arranged. but  
I look for a decline

in values of all kinds  
and it may not come  
up again for months to  
come. I hope however  
it will all turn out  
right in the end.

I continue to get good  
news from Nassau, and  
they send regards to you  
as do I to Mr. McHenry  
and yourself.

Sincerely yours

Albert Bierstadt

P.S. As near as I can

Beverly House

March 26/80

My dear Mr Henry.

Your letter with  
love and the information that  
you still hold the Fort. reached  
me. I had a talk with  
Mr Fowler and cited him much  
I have also seen Cowen and had  
hoped in this that some  
arrangement had been made to  
build the Road via Cowens Hill  
to Chicago. This would make  
the look go up and I do say  
if you could sell a block of stock  
at a low price a syndicate could  
be formed here to take it.

If I had plenty of  
money I would at the

tell him I appreciate most fully  
his kindness about my picture  
and if the French government would  
buy it I gave him permission to  
accept any price they chose to  
give. The reputation it would give  
me would be of more service to  
me than the price. I think  
the best French Artists would favor  
it as they sell all their works here  
and I do more for them than they  
can possibly do for me. The Count  
could work this up I think and  
I shall send him even a  
picture which I shall ask  
him to accept as a token of  
my regard with love to Mr McHenry  
I am yours to command  
A. Bierstadt.

proper terms order a lot of it  
I know when I did before  
Primer & Co bought about  
25,000 shares simply because  
I ordered some.

Most lawyers here are inclined  
to wish litigation that is  
their business and it is quite  
natural that they would do all  
in their power to help themselves  
And the Erie and your line have  
found such a mine of wealth  
to them that I sometimes  
think they combine to continue  
this business as long as possible.

I know in my own case  
I have a piece of property in  
California and I think it is

worth several millions  
and if I could get half  
a million for it I would  
sell to avoid all the unpleasant  
law suits which are likely to  
take place in my absence in  
Europe has made my enemies  
believe I was far enough away for  
them to steal it.

I am sorry this affair of Day  
and Primer for I had hoped  
of selling for you a large amount  
of bonds stock etc - and thus  
I have enabled you to get rid of the  
whole thing in a short time.  
However I hope it is not too late  
yet. If you see Count de Chappelle

This summer I think  
the climate there will do  
us good.

With kind regards to Mrs. McHenry

Believe me  
Sincerely yours

Albert Bawtree

May 7<sup>th</sup> 1880.

GOVERNMENT HOUSE  
OTTAWA.

Dear Mr. Henry.

I cannot keep  
away from old England, and  
as I could not come over  
and see Mrs. McHenry &  
yourself I thought I would  
come up here and spend  
a week with Her Royal  
Highness The Princess Louise &  
The Marquis of Lome. I am  
enjoying myself very much.  
The Louise is much

Letter than another Louis  
we know, this one does  
not put on any airs, well  
she has been brought up a  
little different as Mrs. Manning  
and I well know. The  
other may have a louder  
voice for the common ear  
to hear, but there is more  
music in this Louis.  
conversations to say nothing  
about her bust which  
paints a very nice picture

To be sure she has had some  
advantage in early life, but  
nevertheless she is not a Maudie  
all for Louie as the other one  
is. The soon may be hope  
to see you on this side of  
the water, I hope very soon  
for without you the Railway  
will not run.  
Miss Bristle is quite well and  
about the 25<sup>th</sup> of this month she  
will be in New York again.  
We expect to go out to Colorado

and aid you properly in carrying them out. Some such plan as this would I am sure be feasible and Mills would I think gladly combine with some English Bankers which would have some such grand scheme in view. The fact of his wanting to build the Canadian Pacific shows his ambition.

You know you have me to command at any time.

Mrs Beirstadt and her sisters send their love to Mrs McKay & yourself and I am as always

Sincerely yours  
A. Beirstadt.

P.S. I also enclose a note to the Comrs. which you can do as you please about sending. The order of course you may send if you have

to think it best

Waterville, Onida Co. New York  
July 8<sup>th</sup> 1880

Malhasten  
Derington-on-Hudson

My dear McKay.

I got your letter and called upon Fowler and he had seen the agent of the French Bank who was quite willing to do all in his power. As an item of news I may mention that the Canadian Government are about negotiating to build this Pacific Road and the Cabinet of the Governor Genl. will be in London about the time this reaches you. Mr. Lord Dufferin and others are interested in getting this Contract. D.D. Mills has put in a bid to build it but his chances are slim I think. I go to Calif. in a few days and will be likely

To see Mr Mills and I will  
suggest to him now that the  
Reading is in a state to handle  
his chance to do something is  
at hand. He may now step up  
to the Captain Office and settle  
He wants a big thing and he can  
have his hands full on these words  
and if he is smart can have the  
first hand on the Continent

I shall tell Mills to go  
over to see you and if he wants to  
put up twenty millions I think  
he can get it and continue the  
Road across the Continent. Gold  
is spreading out too much and  
a man with Mills's Capital  
could if he chose try him

up and gather the harvest  
You may be able to give me  
some hints in this direction  
if you think well of my idea  
and direct me to Bank of  
California, San Francisco where  
I shall be for the next six  
weeks. If Mills thinks well of  
it and you do too I would mind  
coming over to London to help  
put it on foot. And Mills  
would like me to introduce  
I could give him a social  
lecture. I am sometimes  
afraid your English friends do  
not appreciate your grand ideas

New York July 7<sup>th</sup> 1880.

Malhasten  
Irvington-on-Hudson

Comte de C. Chapelle  
Paris

Please deliver to James  
McHenry or order my  
large picture of Mrs Whitney  
and oblige.

A. Bierstadt.



Which as you know she can  
do much better than I  
can. I will give Mr Dumont  
a dinner as soon as I return  
to New York and have the  
Rail way men meet him.

It is a little early just  
now the season has been  
so warm that people have been  
kept in the County. Mr Baintock  
join me in kind regards to  
Mr McHenry & yourself.

Sincerely yours

A Baintock

Sept 13<sup>th</sup> 1880.

CITADEL.  
QUEBEC.

My dear Mr McHenry.

Yours of Aug 27<sup>th</sup>  
followed me here. We had an  
invitation to visit Mr Gov.  
Cannell but he miss the  
Princess still Mr Baintock  
makes a very good substitute.  
I am very glad is not very well  
having a bad cold but is on the  
mend. The weather is so very  
changeable. I shall look

up McDermott as soon as  
I return to New York and  
if I know when to address  
him this would drop him  
a line as I remember him  
well. I really wish that  
some arrangement could be  
made with Mills to put  
the Reading & your road  
together. but I am afraid  
some of your English friends  
will open their eyes to late.  
They seem slow to take you

good advice.

The Governor seems much  
pleased at the prospect  
of the Canadian Rail Way  
being built. It certainly  
will benefit the Country.  
although I doubt its being  
profitable to the owners.

Mrs Buxton says  
she is going to write Mrs McKean  
in a few days and tell  
her all about our visit



Could you arrange it for  
us? If so - we would be  
so much obliged.

I hope you and dear  
Mrs Henry are quite  
well.

I wrote her a long  
letter - from Lucerne when  
we have been visiting the  
Grossmünster. I hope  
she got it all right. I took  
a bad cold, but am better  
of it already -

With much love from  
Mrs Binstadt and myself  
and kindest regards

from Mrs Hall - I remain  
Yours ever sincerely  
Hercule O. Binstadt.

Waterbury, Oct. 1<sup>st</sup> 1880 -

go to Nassau again this  
winter I am very but  
do not like to object.

She joins me in kind  
regards to Mrs McHenry  
and yourself.

Sincerely yours  
Albert Bierstadt

New York Oct 26<sup>th</sup> 1850.

Malkasten,  
Irvington-on-Hudson.

Dear McHenry I have yours of  
Oct 12<sup>th</sup> and I see no reason  
why this great project  
of a through line should  
not be carried out. It would  
pay wonderfully well and  
I hope to be able  
to induce Mills to take  
a hand in it.

All stocks are on the move  
I only wish I knew

what to do in the matter  
of buying or selling

I see Mr Vernon quite  
often and think him a  
very able man.

I hope my picture  
in Paris is quite safe  
but if you think it best  
you might send and have  
it go to the South Kensington  
Museum for a while

You know the Count

better than I do.

I should dislike very  
much to have it lost,  
and I therefore enclose  
another order so that  
you may send for it.

I have no doubt  
the South Kensington  
Museum would be glad  
to have it.

Mrs Bainton is in town  
but she thinks she must

New York Oct 26<sup>th</sup> 1880.

Please deliver to James McHenry Esq  
or his order my large picture of  
Mount Whitney and oblige.

Albert Bierstadt

Courts de la Chapelle. Paris.

just sailed for Nassau  
and I am lonely  
enough.

I told Fowler to command  
me whenever I could  
be of any use. and I  
hope to be soon.

Give my kindest regards  
to Mrs McHenry.

Sincerely yours  
A. Bierstadt.

New York Nov 3/80.

STUDIO,  
1271 BROADWAY  
COR. 32<sup>ND</sup> STREET.

My dear McHenry.

I went to see  
Vanderbilt today with the  
hope that something would  
be done for your benefit. but  
Jewett lies so that he  
does not know what to do.

I am inclined to  
think Jewett & Co do not  
want to settle in fact  
I am almost inclined



I believe that they have  
stolen the securities for the  
time I hang. Fowler and he  
will see him again today  
or tomorrow. I think you  
will come out all right.  
I only wish you were  
here. Stocks are up and  
everybody is satisfied  
with the new President in  
view.

If you have not sent for

my picture in Paris.  
I think I will order  
it sent to me here  
and as I have sent  
you an order for it  
I will ask you to  
send to the Count my  
enclosed note with  
one from yourself to  
the same effect.

Mr Bristow has

Some small investments  
for me all right.

Give my kindest  
regards to Mr McHenry  
and with a thousand  
good wishes for yourself  
I am  
Sincerely yours  
Albert Bierstadt

New York Nov 9<sup>th</sup> 1880.

Dear Mr McHenry,

Your kind letter  
enclosing one to Mrs Bierstadt  
reached me a few days since.  
But my dear little wife has  
just gone to Nassau for the  
winter, and I am here quite  
lonely. I only wish I  
had all your information  
and knowledge of the  
matter. I would like  
to give it to Mr Stoughton

or some very able men  
to give Jewett & Ballou  
their deserts. My motto  
considers the truths to  
be sacred to be told, it is  
not surprising when we  
know how far they have  
grown on lies.

I wish you would come  
out here and give  
them a taste of Justice

You speak of the  
pictures which you gave  
to the Dr. no matter  
about that at present  
all that I have there  
at Agnew is at your service  
if you want it I only  
want to see you must  
with that success which  
you deserve, and then  
if you can to make

One order just now and  
this is the place to condemn  
them, and your carrying the  
war into Africa will be  
a surprise <sup>to them</sup>. Try your  
best to come and we  
will do all that is possible  
to aid you. With kind regards  
to Mrs McHenry I am

Sincerely yours  
Albert Pierstad

New York Nov 15<sup>th</sup> 1880.

My dear McHenry:

Your cars must have  
turned last night for your friends  
were talking about you. Mr Carr  
called to see me a few days  
since and I prepared a little  
dinner for him at Delmonico's  
Genl McDowell. Mr Alvord  
President Bank of California. Mr D.  
O. Mills and Hon. E. W. Strongton  
were the party. They were all  
much pleased with Mr  
Carr and I look forward  
to seeing the Eric Roscello

taken in hand. I wanted  
Mr Carr who has your best  
interest at heart must be  
man who in my humble  
opinion is competent in every  
way to deal with just such  
devils as these Erie shags  
They deserve to be shown up  
and your position here is  
such that I believe were you  
to be here in person with all  
the evidence you have in  
the hands of a man like  
Stoughton you would be

able to make them  
pay you damages.  
Mr Carr leaves here on  
Wednesday and I hope  
he will see you at once and  
discuss this matter. I am  
sure something could be done  
and Stoughton has the advantage  
over many in a personal  
friendship with all the  
Judges whom I meet at  
his grand dinner so often.  
These Erie fellows are in

P.S. I do not mean  
that you should throw  
Mr Fowler overboard  
but to have the combined  
forces of all. This evil way  
is not one man but a  
number and they must  
be met if possible by as  
much talent and ability  
as is possible. because in  
fighting them you are  
fighting the devil also

because his Satanic  
majesty is one of the  
rings. If Mr Vanderbilt  
does not take the  
case then another  
patent law that will  
and I am sure you  
will soon find a way  
to meet the case.

Ever your  
A. B. S.

letter do not hesitate to use  
it. I said to you in my  
last that I had  
brought Care & Stoughton  
together. If he is wanted I  
am sure he would be a strong  
man in the cause. He has  
great ability and hates the  
usual who fighting you  
Do not afraid of doing everything  
to upset them.

Hoping everything will turn out well  
with regards to Mr. McKim  
I am Sincerely yours  
A Birstadt

Brewster House New York Nov 19/60.

My dear McKim:

When Mr Care left  
a few days since he had strong  
hopes that an arrangement would  
be made to settle with Jewett  
Barlow & Co. but it seems from  
a note just received from Fowler  
that they decline to sell to  
Vanderbilt or anyone else. I suppose  
the real truth is that they  
are borrowing money on their  
property and it is too valuable  
for them to part with.

There is nothing left



to do but must then devils  
in their own shell or in  
other words in New York.

It is quite natural for  
a thief to want all he can  
get and keep all he can,  
and they will not be converted  
but by force.

Travers said a good thing about  
Barlow. He saw him standing  
in front of his house with  
his hands in his pockets  
and he reported in Wall St

that he saw a wonderful  
sight on Madison Av. I saw  
Barlow standing on his stoop  
with his hands in his  
own pockets. It is well  
known that they are generally  
in somebody else's.

It must be very  
annoying to you but keep  
up - you are in the right.  
it must prevail.

If any of my works or  
opinions will open the ear  
of the judges and make  
them listen to justice

New York Nov 23<sup>rd</sup> 1880.

STUDIO,  
1271 BROADWAY  
COR. 32<sup>ND</sup> STREET.

P. L. Everard Esq.

Dear Sir,

Please  
deliver to James McHenry  
or order my picture of  
California first and oblige

A. Bierstadt.

7 x 8 New Coventry Street  
Leicester Square  
London.

W.

P.S. This order refers to a  
scene in the forest of California  
In the Calaveras grove of Big  
Trees. Sometimes called the  
"Wellingtonia" The canopy is  
3 feet wide and four feet high

I saw Stoughton today  
and he says that Jewett is the  
biggest liar in the country.

I think Stoughton could  
aid your men here very  
much. May success attend  
you. Yours ever  
A. B.

or less here and is also  
of the kind that you  
should take these  
papers by the throat  
here in New York. Nobody  
likes them.

If I can save you in  
any way command me.

With regards  
to Mrs. McHenry I am

Sincerely yours

Albert Bierstadt

BEVOORT HOUSE,  
Fifth Avenue.

New York Nov 26/80.

Dear McHenry.

I sincerely hope  
long before this reaches you  
that you will have won  
your case, and that your  
affairs are once more on the  
high way of a great success.  
It would be too bad  
after all your hard  
work that these papers  
should succeed. I know  
of nothing more contemptible

in human nature that  
these devils who in  
the capacity of friendships  
have tried to rob you  
of everything.

I hear that Mr. Bowen  
is on his way to London  
you will see him of course  
and arrange I suppose  
for the extension to  
Salamanca & Buffalo.  
Should this happy

result take place  
I hope Mr. Vernon  
will have something  
to do in this extension  
as he is to all appearances  
a sincere friend of yours  
and it ought to be  
made a source of profit  
to you as well.

You will see Mr.  
McDermott at whatever  
I have seen now &

something could be  
done to regain this  
almost lost cause.

You may remember  
Stoughton opened the  
case of the Emma mine  
here and made a large  
sum for the English  
stockholders. Wishing you  
and Mrs. McKim a Merry  
Christmas, I am as ever  
Sincerely yours  
A. B. Stoughton

New York Dec 9/88.

STUDIO,  
1271 BROADWAY  
COR. 32<sup>ND</sup> STREET.

Dear Mr. McKim,

Your letter with  
documents after a long  
trip across the Atlantic  
came to hand yesterday  
& at once gave them  
to Mrs. Stoughton.

In my conversation  
with her he said  
these men here ought

to be sent to prison.  
which as you know  
is my opinion.

I only regret that  
long ago your case had  
been in our courts -  
your affairs would I  
think have been  
very different.

I sincerely hope

you have arranged your  
matters in such a  
way that the ~~debt~~  
cannot get what  
the English Court allow  
the for I have faith  
that something can be  
done here. I so much  
wish you were here  
with all your matters  
and I shall be believ

very much after New  
Years. and I was that  
woud is quietly trying  
to get hold of Redding  
and N. J. Central.

If he does what may  
not be accomplished  
If you can only gain by it  
I don't care.

I hope the New Year will open  
with a grand success for  
you in all your endeavours  
Sincerely yours  
Regards to Mrs. M. M. M. M.  
A. B. B. B.

THE CENTURY  
109 EAST 18TH STREET.

New York Dec 10/80

My dear Mr. Henry.

How much I regret  
that this appeal has gone  
against you. It is not  
discouraged. The right is  
sometimes long in reaching  
its true end, and I hope  
now you will arrange  
in some way to open  
this oyster in the  
end of its birth.



When I am sure  
them will be more  
chance of showing  
up the lot of  
devils.

A gentleman of high  
standing said to me  
today that anyone  
opposing the lot of  
devils was right on

general principles  
and had the support  
of the best part of  
the community.

I wish I had  
some of Vanderbilt's  
money I would have  
no stone unturned  
to give these fellows  
their due. Railway  
proprietors will incur

he says you have been  
most outrageously treated

I wish I could come  
over as you suggest, but I  
am so behind in my duties  
here, and do not see that  
I could help you by  
so doing. If I could by  
real sure I would start  
tomorrow. Sincerely yours  
and regards to Mrs. Mott  
A. Burstadt

New York Dec 14<sup>th</sup> 1880.

STUDIO,  
1271 BROADWAY  
COR. 32<sup>nd</sup> STREET.

My dear Mott.

Yours of Nov 27<sup>th</sup>  
with documents came  
duly to hand. I will look  
after the Court books  
and see that they make  
the acquaintance of Gould  
or anyone else who may  
be of service to them  
when I find out

what they want to do  
I appreciate the  
Comte's interest in  
my works in Paris  
and I am glad of  
this opportunity to  
return some of his  
civilities.

Your affairs as well  
as yours are daily

in my mind, and  
I shall hope to  
rejoice soon to see  
these devils here  
and set with their  
deserts.

I see Stoughton quite  
often and gave him the  
document to look over  
and in pencil terms

New York Dec 17<sup>th</sup> 1860

Dear Mr. Murray.

I have nothing  
much to write except that  
I heard from good authority  
that Vanderbilt had bought my  
Library of Univ. Pacific R.I. and  
that Gould would be left  
out. This is undoubtedly true.

I saw V. last night he is  
friendly to you and I hope  
some day to see the cloud  
lifted.

May I ask you to

Send your own <sup>Edwiel</sup>  
or somebody to Mrs Beech's  
house and get some maps  
& papers which were sent  
to him sometime ago.

If your messenger does not  
get them when he calls  
let him ~~ask~~ when he can  
call and get them as  
my friend sent them  
to him at Mrs Beech's  
request and Beech has

been very negligent  
about the matter.

Good day Reader.  
Regards to Mrs Mathew  
and wishing you both  
the Compliments of the  
Season I am  
Sincerely yours

Albert Pierstadt

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bingham, George Caleb
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas

## Biographical Note:

George Caleb Bingham (1811-1879) was an American painter and genre subject artist. He was the teacher of Amanda P. Austin.

## Scope and Content Note:

One slip signed "Yours truly, G. C. Bingham."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 33	Signed slip	nd
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Yours Truly

G. C. Bingham

Yours Truly

G. C. Bingham



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS -Bishop, Isabel
- **Inclusive Dates:** 1954
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Isabel Bishop (1902-1988) was an American painter and etcher. Also known as Isabel Bishop nee Wolff. She was a student of Kenneth Hayes Miller.

## Scope and Content Note:

- 1) Isabel Bishop writes to Leonard Bloch stating that she would be happy to donate a drawing to Bloch's collection.
- 2) Leonard Bloch responds to Isabel Bishop's letter and states his gratitude for her "generosity" and interest in his "little collection."
- 3) Letter addressed to Mr. Bloch confirming the mailing of a drawing by Isabel Bishop
- 4) Letter addressed to Isabel Bishop thanking her for her wonderful drawing

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 34	A.L.S. to Leonard Bloch with postmarked envelope addressed to Mr. Leonard Bloch	Feb.16, 1954 ; [Feb. 17, 1954]
Box 1	Folder 34	T.L.S. to Isabel Bishop	Feb. 19, 1954
Box 1	Folder 34	A.L.S. to Leonard	nd, [March 3, 1954]

		Bloch with postmarked envelope addressed to Mr. Leonard Bloch	
Box 1	Folder 34	T.L.S. to Isabel Bishop	nd

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I will have to take it out to get  
it packed for mailing - but I hope to  
do this within a few days.

With all good wishes,

Yours very sincerely  
Leland Beutels

Feb. 16, 1954

Frank Bunting  
857 Broadway  
New York 3  
N.Y.



NEW HOPE FOR HEARTS  
--- SUPPORT  
THE HEART FUND



Mr. Leonard Block  
593 Broad St.  
Newark  
N. J.

857 Broadway  
New York 3  
N.Y.

Dear Mr. Bloch -

Thank you for your letter, saying  
that you would like to buy a drawing  
of mine. I have a contract with

my dealer, however, (Midtown Galleries)  
which doesn't allow me to sell, by  
myself. I do feel most

sympathetic with your aim, in your  
collection, and I have picked out  
a small matted drawing which I  
will send you, with my compliments.

Dear Miss Bishop:

Your very nice letter was just received, and I hasten to reply to say how much I appreciate your interest in my little collection. I am quite overwhelmed by your great generosity in wishing to further my effort by presenting me with one of your drawings. Needless to say, I am most grateful, and eagerly look forward to seeing it.

With all good wishes,

Miss Isabel Bishop  
857 Broadway  
New York 3

Newark address

9/19/54

857 Broadway  
New York 3  
N.Y.



Mr. Leonard Bloch  
593 Broad St.  
Newark  
N.J.

857 Broadway  
New York 3  
N.Y.

Dear Mr. Bloch-

Yesterday I sent to you a little  
drawing of a girl at a drinking fountain.  
It was one made for a little painting of  
this subject, in my last show.

I hope very much that it will  
fit in with the work in your collection.

Yours very sincerely

Isaac Brooks

Thursday



Dear Miss Bishop:

I have received your drawing and want you to know how very grateful I am to have such a splendid addition to my little collection. It is indeed ~~xxxxxxxxxxxxxxxx~~ a sensitive and spirited drawing, so typical of what I admire so much in your work. I shall always remember your very generous gesture -

Many thanks again, and with best wishes,

Sincerely yours,

Newark address

Miss Isabel Bishop  
857 Broadway  
New York 3, New York

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Blakelock, Ralph Albert
- **Inclusive Dates:** 1915
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Ralph Albert Blakelock (1847-1919) was an American painter.

## Scope and Content Note:

In a letter to Dr. Ashley, Blakelock states that he does not wish to take any money from his account until he returns to the "streets of New York of the Endland Park of the one city of Washington."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 35	Newspaper Photograph of Ralph Blakelock	nd
Box 1	Folder 35	A.L.S. to Dr. Ashley	April 1, 1951

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Middletown, N.Y.

Dr. Ashley

Dear Sir:

I wish to inform you; that I do not wish to draw any money, from my account; money on deposit; until I return to the the streets of New York of the Endland Park of the one city of Washington, advisedly on resumption of art Jurisprudence

Yours Truly

J. H. D. S. S. S.  
April 1<sup>st</sup> 1915.



**Ralph Blakelock** was one of a small group of American mystics, whose leader was Albert Ryder (*see p. 36*). Poverty and neglect drove him to insanity.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Blashfield, Edwin Howland
- **Inclusive Dates:** 1908-1935
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Edwin Howland Blashfield (1848-1936) was an American painter.

## Scope and Content Note:

- 1) Portrait of Edwin Howland Blashfield
- 2) A completed copy of the biographical questionnaire "The Artists Yearbook."
- 3) Letter to L.W. Kingman regarding a pen drawing for the periodical entitled "Choir Boys."
- 4) Letter to Mr. Choate describing an extravagant costume party at Sherry's
- 5) Letter to Mrs. Leonard Bacon in which he details how he misses both Mr. and Mrs. Bacon's kind criticism. He also lightheartedly expresses how citizens expressed their criticism of the New Deal by placing stamps up-side down on envelopes.

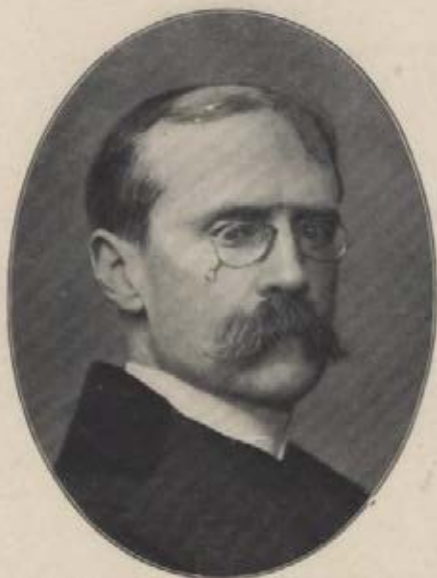
**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 36	Portrait of Edwin Howland Blashfield	nd
Box 1	Folder 36	Biographical Questionnaire for "The Artists Yearbook"	nd

Box 1	Folder 36	A.L.S. to L.W. Kingman	April 13, 1908
Box 1	Folder 36	A.L.S. to Mr. Choate	Jan. 9, 1917
Box 1	Folder 36	A.L.S. to Mrs. Leonard Bacon	Dec 29, 1935

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EDWIN HOWLAND BLASHFIELD

ARTIST

FIGURE AND MURAL PAINTER

# Rush=Important

Kindly fill out the sheet herewith and mail back to the publishers at your earliest convenience. If immediate attention is given this matter it will be greatly appreciated. We are preparing copy for **The Artist's Year Book**

which is soon to be published, and wish to include your name and biography in same. By answering the questions listed below you will enable us to compile the matter that is to appear concerning you. Write Plainly

**The Art League Publishing Co., 936 Fine Arts Building, Chicago, U. S. A.**

Ask Knappe to return to you your sketch herewith, and trust this is satisfactory. Section your sheet your own way. Edwin H. Knappe.

Name (give surname first) *Blashfield. (Edwin Howland)*

Specialty (state here your special medium and work) *Oil. Portrait and pure till 1892. Since 1892 principally Mural Painting*

Born (place) *New York City* Date *Dec 15* Year *1848*

Parents' names *William Henry Blashfield, and Eliza Dodd Blashfield of Boston*

Educated (state here what schools and masters) *Boston. Latin School. Technological Institute.*  
*Studied art in Paris (under Leon Bonnat) and Italy. Sketches and studies also in Egypt and Greece*

Married (if so, give date and person) *1881. Evangeline Wilbour.*

Exhibited (state what Institutes, Leagues, Saloons you have exhibited in.) *Decorative paintings, in Great Central Dome Library of Congress Washington (title Evolution of Civilization)*  
*Panel (Power of the Law) Appellate Court New York City.*  
*Panel (Washington laying his laurels in ashes feet of Columbia) New Court House of the City of Baltimore*  
*Panel in State Court House. (The Edict of Toleration of Lord Baltimore)*  
*Panel in State Chamber. New State Capitol St. Paul Minnesota (Triumph of Democracy) (The Saviour and Civilizer)*  
*Panel (Justice) Lawyers Club New York*  
*Panel (Pittsburgh Spring & Steel Iron Trade World) in Bank of Pittsburgh.*  
*Panel (The Uses of Wealth) in Citizens Bank Cleveland*  
*Panel in Library of Mrs J. W. C. Drexel. Philadelphia*  
*" " Gothic Suffer Room. W. K. L. and Hotel New York*  
*" " Drawing Room. C. P. Huntington New York*  
*" " Music Room. Adolph Lewisohn New York*  
*etc etc*  
*Panel in the Board Room of the Prudential Ins Co Newark etc etc.*

Medals, prizes and honors received

In what permanent collections represented, (if any)

What special books illustrated, (if any)

General Remarks

Author (of what articles or books, if any) *Jointly with Mrs Blashfield. Italian Cities II vols Scribners.*  
*Jointly with Mrs B. Peppitt and Mrs C. A. Hopkins. Editor, annotator of an Edition of Vasari's Lives of the Painters. Scribners.*  
*A number of articles in Scribners magazine*

Members of what clubs and associations *Natal Academy of Design*  
*" Society of Mural Painters*  
*" " of American Artists*  
*" " Arts and Letters*  
*Architectural League*  
*American Institute of Architects (Honorary member)*

Addresses (give studio, home and summer addresses)  
 Home address *48 Central Park South N.Y. City*  
 Studio address *Carnegie Hall*

LEITZ 4100  
 Made in West Germany

NOTE:—In case all the lines on this sheet are not used, you are privileged to fill them in with any other notations you may see fit to give pertaining to your special work in art. When writing name on the first line, give surname first in this manner: Jones, Arthur Henry.



EDWIN HOWLAND BLASHFIELD

48 CENTRAL PARK SOUTH

L W Kingman Esq

Dear Sir

I am sorry  
to say that I can't remember  
when or for what periodical I  
made the drawing in question.

I had in the Paris Salon  
of 1891 (or 1890?) a large picture  
called "Choir Boys" of which  
many reproductions were made.

Possibly the pen drawing  
referred to it. Yrs sincerely

Edwin Howland Blashfield

April 13. 1908

MA

Edwin H. Blackfield

9 Jan. 1917

1848-1934

Ann. Painter

OK Jan 9 1918  
Keep

EDWIN HOWLAND BLASHFIELD  
48 CENTRAL PARK SOUTH  
NEW YORK CITY

Very dear Mr Choate,

9 Jan 1917

Among the dozens of people with whom I talked last night the one invariable first remark from all was "what a pity it is that Mr Choate is not enjoying it all with us." The smoothness of the machinery and freedom from hitches of any kind certainly reflected great credit on Mr Thomas and very many other people.

The music was delightful and among other fanny things there was a giraffe which was about the best human wild animal I've ever seen - In the dim light of the big room at Sherry's it looked ridiculously real. It <sup>all</sup> certainly was a great success thanks to Mr Thomas and his staff.

The only drawback was the one inevitable to every costume ball, namely that the volume and variety of it was so great that only a part of it could be taken in by any one person. Scores of costumes that were worth examination were hidden and replaced by others before one had a chance to register one's impression - but all that is a good fault.

Yours truly and with infinite regret that you were not there -

Yours

Edwin Howland Blashfield

I am not going to wear my avowal  
on my sleeve or on the upper corner  
of an envelope. If you see  
Mrs McKnight and Mr and Mrs Breth  
please remember me warmly to them.

I wish I had such a kind critic  
as Doctor Bacon to come in daily  
for I am still working hard on the three  
women against a Gothic window  
but I will say that two or three painters  
who have happened in have been encouraging.

May you both have the very  
best of years -

Sincerely yours

Edwin H. Clapham

50 Central Park West

Dec 29 1935

My dear Mrs Bacon

I mailed you yesterday a little book by Henry Rankin Poore (of the Academy of Design) which I think very admirable. This morning

Gigi read me your delightful letter.

I can't tell you how much you and Doctri Bacon added to our summer.

Please tell him that I wish he could look in upon me every day, while I'm painting -

Dear me, if we could only paint what we see in the backs of our heads - it all comes out such an ineffectual result.

I should like to be in South Dennis! Gigi has just told me that stamps stick on upside down are supposed to indicate that one is discontented with the New Deal - Some one told her so!!

When I was a child, someone told me that the only happening was that the mail clerks had to stand on their heads to stamp them in such case.

I never got any further information and anyway I don't believe either story! and my reversal of Franklin, <sup>was presidential</sup> for if I don't altogether understand or love the New Deal

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Blodget, Samuel
- **Inclusive Dates:** 1803
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
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- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Samuel Blodget (1754-1814) was an American captain in the New Hampshire militia during the revolutionary war. He later purchased large sums of land in Washington D.C.

## Scope and Content Note:

- 1) Biographical note accompanying his letter dated 1803
- 2) A letter to Albert G. Harper in which Blodget feels that he is indebted to Harper for his promises for a monument to Washington.
- 3) Typed transcription of Blodget's original letter to Albert G. Harper

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 37	Biographical note	nd
Box 1	Folder 37	A.L.S. to Albert G. Harper	Jul. 14, 1803
Box 1	Folder 37	Typed transcription of A.L.S. to Albert G. Harper	nd

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# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Blume, Peter
- **Inclusive Dates:** 1953
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Peter Blume (1906-1992) was an American painter and sculptor born in the former Soviet Union.

## Scope and Content Note:

In a letter to Leonard Bloch, Peter Blume suggests that Bloch call on his dealer, Kirk Askew of Durlacher Bros. With included envelope addressed to Leonard Bloch postmarked December of the same year.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 38	A.L.S. to Leonard Bloch with envelope postmarked the same year	Dec. 20, 1953 ; [Dec. 1953]
-------	-----------	--	-----------------------------

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P. Blind  
Sherman  
Conn



Mr. Leonard Block  
405 west 57<sup>th</sup> Street  
New York City 19, N.Y.

Sherman, Louis  
December 20, 1953

Dear Mr. Block:

I would suggest that you call to see Mr. Kirk Arken, of Durlacher Bros, 11 East 57<sup>th</sup> Street, who is my dealer.

Mr. Arken will show you everything which is available at the present time within the limits you proscribed.

I hope you will find a drawing of mine to your satisfaction.

Sincerely, yours

Peter Dume

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bodmer, Karl
- **Inclusive Dates:** 1877
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Karl Bodmer (1809-1893) was a Swiss artist, graphic artist and printmaker.

## Scope and Content Note:

- 1) Biographical newspaper clipping written in French about Karl Bodmer
- 2) In a letter written to an unidentified man, Bodmer writes in French that he would like to meet said man in Paris regarding an article that he is preparing.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 39	Biographical news article	nd
Box 1	Folder 39	A.L.S. to an unidentified man	April 3, 1877

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**BODMER** (Karl), peintre français d'origine étrangère, né à Zurich, vers la fin de 1805, se livra jusqu'en 1830 à l'étude du paysage et entreprit alors plusieurs grands voyages. Il accompagna, en 1833, le prince Maximilien de Wied dans l'Amérique du Nord, vint ensuite à Paris et exposa au salon de 1836. Il habita depuis, alternativement, la Prusse rhénane et la France. Il a envoyé à nos salons annuels : *Costumes et personnages indiens*, aquarelles (1836); plusieurs *Intérieurs de forêt*, dont l'un a été acquis par le ministère de l'intérieur (1850); *les Feuilles sèches* (1853); *Étang* (1855); *Après la pluie, Soleil de mars, Intérieur de forêt* (1857); *Au Bas-Bréau, le Matin, le Soir*, lithographies d'après ses propres tableaux (1859), etc.

On cite de lui, en dehors des expositions : *la Vallée de la Moselle de Trèves à Coblenz, ou Vues pittoresques dessinées d'après nature* (Cologne, 1832, in-4), dessins qui ont été gravés à l'eau-forte par son frère, et l'*Atlas du Voyage dans l'intérieur de l'Amérique du Nord* (1839). Il a obtenu une 2<sup>e</sup> médaille en 1850 et une 3<sup>e</sup> en 1855.

En attendant le plaisir de faire  
votre connaissance personnelle,  
Veuillez agréer, Monsieur,  
l'assurance de mes meilleurs  
sentiments  
K. Bodmer

Barbizon 3 avril 77.

Monsieur

Je viens de recevoir votre aimable  
lettre juste au moment de mon  
depart pour Paris ou je resterai  
2 a 3 jours. Je profite donc de  
l'occasion pour vous prier de vouloir  
bien m'indiquer un rendez-vous  
quelconque - au cafe le soir, si cela  
pourrait vous convenir - par un  
mot laiti pour moi, soit à  
l'officiel ou chez votre concierge  
ou je me présenterai demain mercredi.  
Une demi heure d'entretien verbal  
vaudrait bien mieux pour l'estale  
en question que tout mon galimatias  
écrit qui me repugne.

Fi / au gachis  
8 h. café central.



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bohrod, Aaron
- **Inclusive Dates:** 1952-1954
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Aaron Bohrod (1907-1992) was an American painter and draftsman. He was the student of John Sloan.

## Scope and Content Note:

- 1) Aaron Bohrod writes to Leonard Bloch stating that he has works available for 45 dollars at the "Associated American Artists." Postmarked envelope included
- 2) Leonard Bloch responds to Aaron Bohrod stating that he can only spend 25 dollars.
- 3) Aaron Bohrod states that Bloch is to send him a check for 25 and pick from a selection of two or three works he will mail. Postmarked envelope included
- 4) Aaron Bohrod states that Bloch can choose from a wider selection of six works.
- 5) Leonard Bloch writes to Bohrod stating that he likes the idea and has enclosed a check for 25 dollars.
- 6) Leonard Bloch writes to Bohrod stating the he has received the six drawings and simply cannot choose one. He asks if Bohrod would be able to part with more than one for the same price of 25 dollars.
- 7) Aaron Bohrod writes to Bloch stating that he make as many selections as he wishes for the same price of 25 dollars. Postmarked envelope included.
- 8) Bloch explains that he has selected three in total and therefore encloses a 50 dollar check in addition to his original check.
- 9) Aaron Bohrod writes to Bloch confirming that he received the second check and the three additional drawings that Bloch did not choose.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged

spatially

**Detailed Description of Collection (Container List):**

Box 1	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	Dec. 16, 1953 ; [Dec. 16, 1953]
Box 1	Folder 40	A.L.S. to Aaron Bohrod	nd
Box 1	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	Feb. 9, 1952 [sic] ; [Feb. 9, 1954]
Box 1	Folder 40	A.L.S. to Leonard Bloch	Feb. 24, 1953 [sic]
Box 1	Folder 40	A.L.S. to Aaron Bohrod with a 25 dollar check dated Feb. 19, 1954 enclosed	nd ; [Feb. 19, 1954]
Box 1	Folder 40	A.L.S. to Aaron Bohrod	nd
Box 1	Folder 40	A.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	nd ; [March 5, 1954]
Box 1	Folder 40	A.L.S. to Aaron Bohrod with a 50 dollar check dated Mar. 10, 1954	nd ; [March 10, 1954]
Box 1	Folder 40	A.L.S. to Leonard Bloch	March 12, 1954

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THE UNIVERSITY OF WISCONSIN  
COLLEGE OF AGRICULTURE

Madison 6

DEPARTMENT OF RURAL SOCIOLOGY

Studio : 432 LORCH ST.  
December 16, 1953

Dear Mr. Bloch :

Thank you for writing. Your plan for a collection of small works is a good one.

I have a small set of drawings in color (of children) at the Associated American Artists 711 5<sup>th</sup> Ave. in your city that are priced at \$45. These are matted etc. If that is beyond your "very limited budget" can you tell me what that budget is exactly and perhaps I can send you something or maybe several things to choose from.

Sincerely,

Naron Bohrod

Dear Mr. Bohrod:

Please forgive my delay in replying to your nice letter of last December 16th.

I have seen the very fine series of drawings of children you mentioned, at the galleries of Associated American Artists, but I fear that they are beyond my present budget limitations.

At the moment, I am unable to expend more than \$25 at any one time, and must therefore depend on the generous cooperation of our artists, if I am to proceed with this idea of mine. Perhaps it is folly to believe that I can indeed go very far in forming a collection of drawings of quality, by distinguished artists, within such limitations. If you think that this is true observation, I should very much like to have your opinion - although I must say that so far the nucleus of this little collection already includes some impressive items.

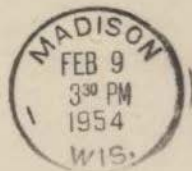
I do look forward to hearing from you, and knowing whether you believe that you can find a drawing within the above limitations - one that we can both be proud of.

With all best wishes,

Mr. Aaron Bohrod  
~~Studios 432~~ 432 Lorch Street  
~~Lorch Street~~ Madison, Wisconsin

After 5 days, return to  
THE UNIVERSITY OF WISCONSIN,  
College of Agriculture,  
Agricultural Hall,  
MADISON 6, WISCONSIN.

432 Lorch St.



Mr. Leonard Bloch  
405 W. 57<sup>th</sup> St.  
N.Y. 19, N.Y.

THE UNIVERSITY OF WISCONSIN  
COLLEGE OF AGRICULTURE

Madison, 6

DEPARTMENT OF RURAL SOCIOLOGY

Studio: 432 Lorch St.  
Feb. 9, 1952

Dear Mr. Bloch:

O.K. Tell you what I'll do.  
Send me a check for \$25 and I'll  
send you two or three things from which  
you can make a selection, and you'll  
return the others. In case you don't  
like any, return them <sup>all</sup>, and I'll send  
your money back. All right?

Sincerely,  
Aaron Bohrod

THE UNIVERSITY OF WISCONSIN  
COLLEGE OF AGRICULTURE

Madison, 6

DEPARTMENT OF RURAL SOCIOLOGY

Studio : 432 LORCH ST.

Feb. 21, 1953

Dear Mr. Bloch:

I have decided to give you a wide selection and so am sending 6 works (3 new drawings) for you to choose from. In return I will ask prompt return of the five — or all of them if you see nothing to your liking.

But I trust you will find something in this batch that will be worth the money.

Sincerely,

Harold Bohrod

Dear Mr. Johnson:

I am very glad to hear from you and hope you are well.

In any case, I am glad to hear that you are well and hope you are enjoying your trip. I am sure you will have a very successful one. I am sure you will have a very successful one. I am sure you will have a very successful one.

Very truly yours,

John F. Kennedy

New York, New York

March 15, 1954

TO THE CREDIT OF ANY BANK, BANKER OR TRUST CO.  
 PRIOR ENDORSEMENTS  
 THE PHILADELPHIA NATIONAL BANK  
 NEWARK, NEW JERSEY

122 PAY TO THE ORDER OF 122  
 SECURITY FIRST NATIONAL BANK  
 HOME SAVINGS AND GENERAL ASSOCIATION  
 GENERAL ACCOUNT

MAR 15 1954  
 MAR 15 1954

NEWARK, NEW JERSEY  
 16-3

3-1  
 3-4

*for deposit only  
 Bern National*



Dear Mr. Bohrod:

I like your idea, and herewith enclose my check for \$25, as you suggested.

If, in any selection of drawings you send on as representative of your best efforts, you ~~would~~ find it possible to include an example from your years as an artist war-correspondent, I shall be delighted. Although this collection idea is based mainly on acquiring drawings of quality by our most important artists, subject-matter has a place, too. Since I already have a small group of drawings depicting artist experiences during the last war, I would like to add to it whenever possible.

With best wishes,

432 Lorch Street  
Madison, Wis.

New York address.

2/19/54  
check 25<sup>00</sup>  
sent

NEWARK, N.J. Feb 19 1954 No. 604 57374

**Fidelity Union Trust Company** 55-9  
212

PAY TO THE ORDER OF Leonard Bohrod \$ 25.00  
Twenty five 00/100 DOLLARS  
Leonard Bohrod

Dear Mr. Bohrod:

Please forgive my delay in replying to your nice letter of last December 16th.

I have seen the very fine series of drawings of children you mentioned, at the galleries of Associated American Artists, but I fear that they are beyond my present budget limitations.

At the moment, I am unable to expend more than \$25 at any one time, and must therefore depend on the generous cooperation of our artists, if I am to proceed with this idea of mine. Perhaps it is folly to believe that I can indeed go very far in forming a collection of drawings of quality by distinguished artists, within such limitations. If you think that this is true observation, I should very much like to have your opinion - although I must say that so far the nucleus of this little collection already includes some impressive items.

I do look forward to hearing from you, and knowing whether you believe that you can find a drawing within the above limitations - one that we can both be proud of.

With all best wishes,

Mr. Aaron Bohrod  
~~Studio 412~~ 432 Lorch Street  
~~Lorch Street~~ Madison, Wisconsin

\* new listing

119. John Henry TWACHTMAN (1853-1902)

*Landscape.*

~~PORTRAIT OF A MAN, POSSIBLY A SELF-PORTRAIT.~~

*Pastel; 13 1/2 x 17 3/4 in.*

~~Charcoal; 18 3/4 x 12 1/16 in.~~

~~Lent by the City Art Museum of St. Louis~~

Lent by Mr. Arthur G. Altschul

After 5 days, return to  
THE UNIVERSITY OF WISCONSIN,  
College of Agriculture,  
Agricultural Hall,  
MADISON 6, WISCONSIN.

432 LORCH ST.



Mr. Leonard Bloch

405 W. 57<sup>th</sup> St.

New York, 19, N.Y.

Dear Mr. Bohrod:

Your six drawings arrived today - a truly handsome selection, too. I find a choice among them almost impossible, and at least three or ~~four~~ four irresistible. Although my budget is a matter of very necessary consideration, I would like to consider purchasing others in the group you sent on. ~~Maxix~~ Are you willing to part with them at the same price? ~~and, if so, would it be possible to spread the payments? Anything further you can suggest will be much appreciated.~~

*Many thanks again* →

Sincerely,

Mr. Aaron Bohrod  
432 Lorch Street  
Madison, Wisconsin

*From:  
405 W. 57 St.*

*3/2/54*

THE UNIVERSITY OF WISCONSIN  
COLLEGE OF AGRICULTURE

Madison 6

DEPARTMENT OF RURAL SOCIOLOGY

Studio : 432 LORCH ST.

March 5, 1954

Dear Mr. Bloch :

Many thanks for your kind note. I would be very willing, of course, for you to make as many selections from the portfolio of six things I sent you as you wish - at the same price.\*

I'd like to ask you to keep the purchase confidential. ~~Because~~ Because of the small amount (or amounts) I would rather not get involved with gallery commissions in this case. Also I trust you will not think too ill of me if I again urge you not to delay too long before returning the left over material.

Sincerely,

Adron Bohrod

\* This is in the event you intend keeping the works in your own collection and not for resale to other parties at the same or an advanced price.

March 12, 1954

Dear Mr. Bloch:

Your check was received and the 3 drawings - in good condition. Thanks for both. The war drawings were made in Germany & in 1945 (or was it '44) while I was with LIFE as correspondent. Both were used as basis for larger complete paintings but neither drawings or paintings were reproduced. Spelling is SINZ.

Best wishes,

Aaron Bohrod

17/90 3/3 Bels  
 CC  
 1 90 dect. HE  
 90 Presser #R JKT=  
 All I know  
 101  
 Mr A Doyle  
 101  
 1/11/90

NEWARK CLEARING HOUSE  
 PROPERTY OF THE OFFICE OF  
 NEW YORK BANK, BANKER OR TRUST  
 OR THROUGH  
 HATTIESBURG CLEARING HOUSE  
 ALL ENDORSEMENTS GUARANTEED  
 MAR 16 1954  
 CITIZENS BANK OF HATTIESBURG  
 85.49 HATTIESBURG, MISSISSIPPI 85.49  
 853 MISSISSIPPI 853

FOR DEPOSIT ONLY  
 HATTIESBURG, MISSISSIPPI

*for deposit only*  
*Carson Robinson*



432 Lorch  
Madison, Wis.



THIS SIDE OF CARD IS FOR ADDRESS



Mr. Leonard Bloch

405 W. 57<sup>th</sup> St.

New York 19.

New York



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Borglum, Gutzon
- **Inclusive Dates:** 1911, 1928
- **Identification:**
- **Extent/Quantity:** 1 file folder, 2 oversize items
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Gutzon Borglum (1867-1941) was an American sculptor of Scandinavian descent most well-known for his work on the four busts of Washington, Jefferson, Lincoln and Theodore Roosevelt at Mt. Rushmore. He was a student of Virgil Williams

## Scope and Content Note:

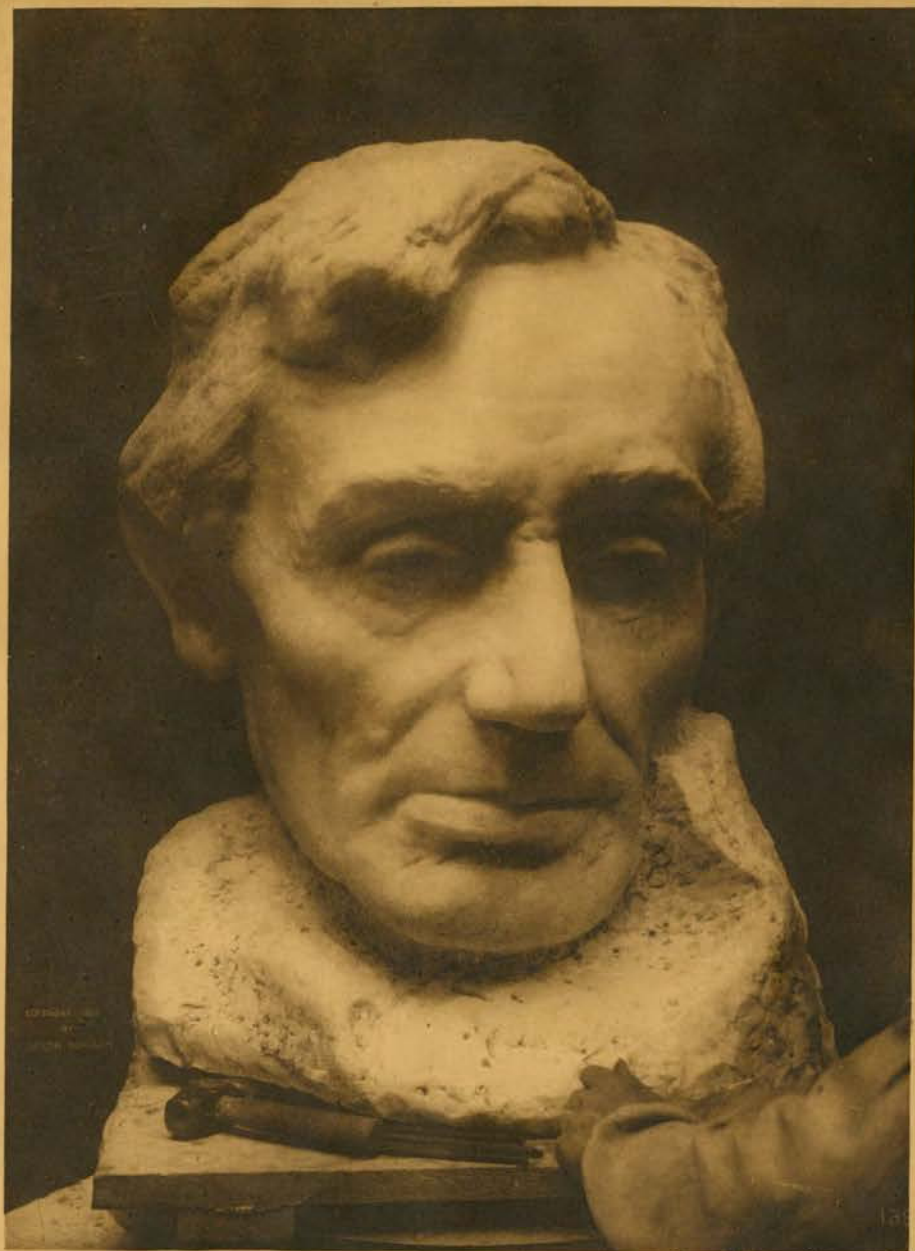
- 1) Biographical note about Gutzon Borglum, description of contents with included sale price of 550 dollars from David Schulson Autographs.
- 2) Letter to Mr. Stewart in which Borglum aligns himself with Mr. Stewart.
- 3) Poster advertising the Memorial Inscription Competition for Mt. Rushmore
- 4) Aerial photograph of the Black Hills of South Dakota
- 5) Photograph with type and handwriting on verso of men "Ascending the Keystone Mountain"
- 6) Photograph with type and handwriting on verso of the steps built to "facilitate the carving of America's national monument"
- 7) Photograph with type and handwriting on verso of "First American flag on top of Keystone Mountain."
- 8) Photograph with type and handwriting on verso of "Taking measurements of the tip of Washington's nose."
- 9) Photograph with handwriting on verso. "Loading the drill holes with dynamite."
- 10) Picture of the bust of Abraham Lincoln
- 11) Manuscript statement on parchment beginning with the lines, "The soul of the world alone."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

**Detailed Description of Collection (Container List):**

Box 1	Folder 41	Biographical note about Gutzon Borglum and sale price	nd
Box 1	Folder 41	Letter to Mr. Stewart	nd
Oversize Box 1	Item 5	Rushmore Memorial Inscription Competition Poster	nd
Box 1	Folder 41	Aerial Photograph of the Black Hills of South Dakota	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Box 1	Folder 41	Rushmore Photograph	nd
Oversize Box 1	Item 4	Picture of the bust of Abraham Lincoln, signed by Gutzon Borglum	Feb. 10, 1911
Box 1	Folder 41	Manuscript statement	Jul. 27, 1928

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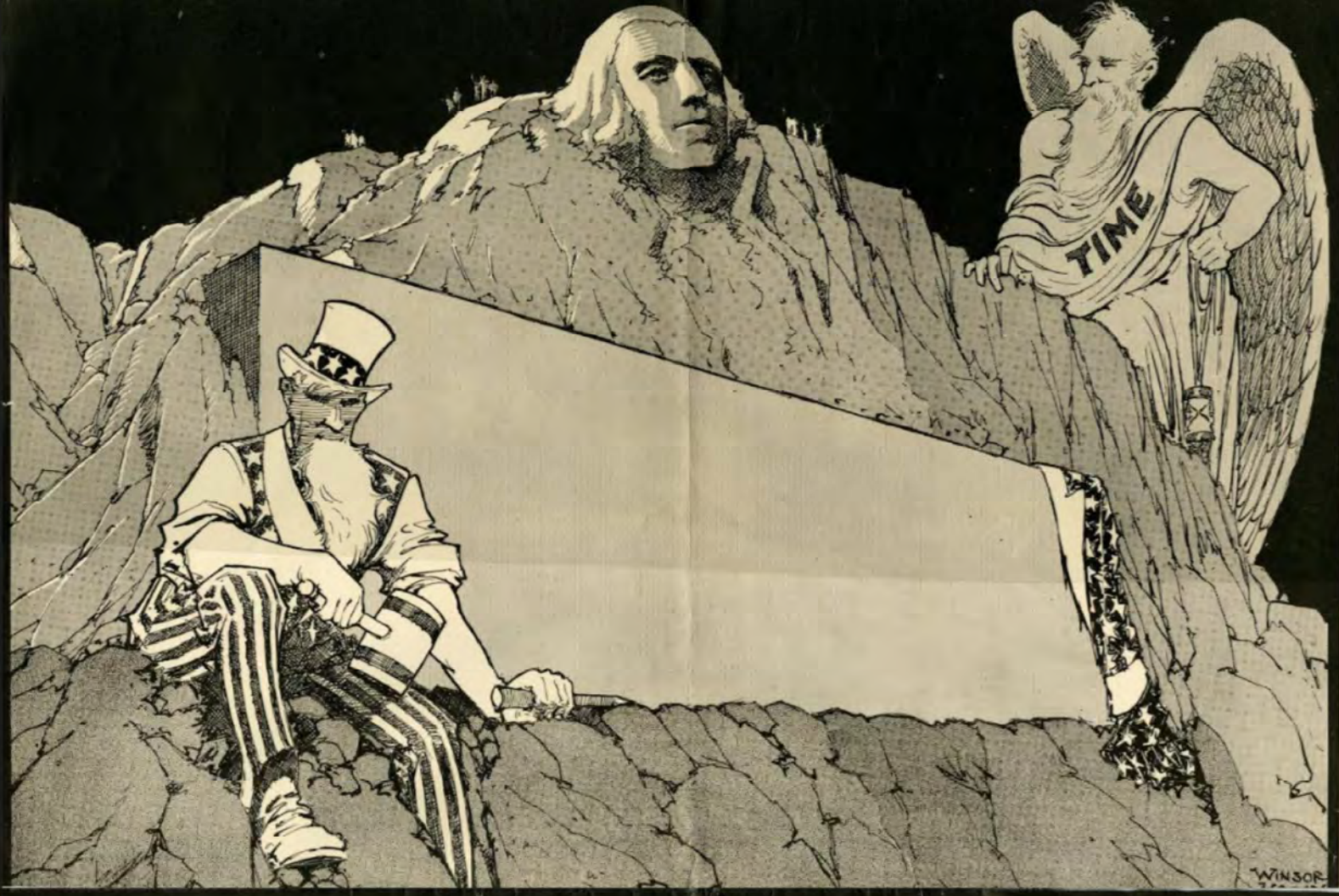


*Gutzon Borglum*  
Feb. 10-1911

COLOSSAL MARBLE HEAD OF LINCOLN.

CAPITOL BUILDING WASHINGTON D.C.

GUTZON BORGLUM, SCULPTOR



**\$1,000** **FIRST CASH**  
**PRIZE**


**17 OTHER PRIZES** in the

**MT. RUSHMORE**

**MEMORIAL INSCRIPTION**  
**COMPETITION**

*Read further details in the*

**New York American**



**BORGLUM, GUTZON.** (1867-1941).  
American sculptor; best known for his  
overseeing of the Mount Rushmore  
Presidential Memorial in South Dakota.

Twice signed A.L.S. on personalized sta-  
tionery, 2 pages on one large 8vo sheet,  
New York City, September 14, n.y.

"Dear Mr. Stewart, I am...without reser-  
vation with you in what you say = definite  
organization which would establish a true  
nationalism should be considered and  
laws drawn and pressed upon Con-  
gress...we are terribly in need of just  
such a movement...." Signed, "Gutzon  
Borglum." On verso, he writes a second  
brief letter about a recent visit to Chicago.  
Signed, "G.B." and circled. Fine content.  
\$550.00

Dear Stewart:

I was in Chicago while the  
Munsie and his wife were here.  
of course we would have been with you  
Mrs. Bryson - happens to have gone to  
Waldley with Mrs Morris and knows her  
well -

Yours (G. P.)

I'm off to Georgia for a few days.



350  
GUTZON · BORGLUM  
166 · E · 38 · N · Y ·

Sept 14 -

My dear Mr. Stewart:

I am wholly  
and without reservation with you  
in what you say = definite organization  
which would Estoblish a true national  
should <sup>be</sup> considered, and laws drawn  
and passed upon Congress which  
would automatically take care  
of situations such as we are in today  
we are terribly in need of just such  
a movement as you suggest. Please  
let me know - any where -

Sincerely yours -

Eugene Borglum

(over)

**Crystal Bridges Artists' Letters and Manuscripts**

**Crystal Bridges Museum of American Art  
600 Museum Way  
Bentonville, Ar. 72712**

---

**OVERSIZE ITEM RELOCATED TO OVERSIZE BOX \_1\_**

**Item Note:** Borglum, Gutzon

Poster advertising the Memorial Inscription Competition for Mt. Rushmore

**Item Date:**

nd

**Arrangement:** Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

---

**\*DO NOT REMOVE THIS PAGE FROM FOLDER\***

*For description of photograph  
see large copy*

**CREDIT**

**(c) N. G. S.**

**REPRODUCED BY SPECIAL PERMISSION**

**FROM THE**

**NATIONAL GEOGRAPHIC MAGAZINE**

*For release not before May 1, 1936*



BLACK HILLS OF SOUTH DAKOTA

Mt. Coolidge

+ Rapid City

Devils Tower  
Nat. Mon.

Fort Pierre

Bear Butte

Cheyenne River

White River

~~18~~ 19

BH 9 - U.S.A. SOUTH DAKOTA Black Hills

Ascending the Keystone Mountain.

Mr. Baughman and party  
making the first ascent  
to the top - A very difficult  
feat

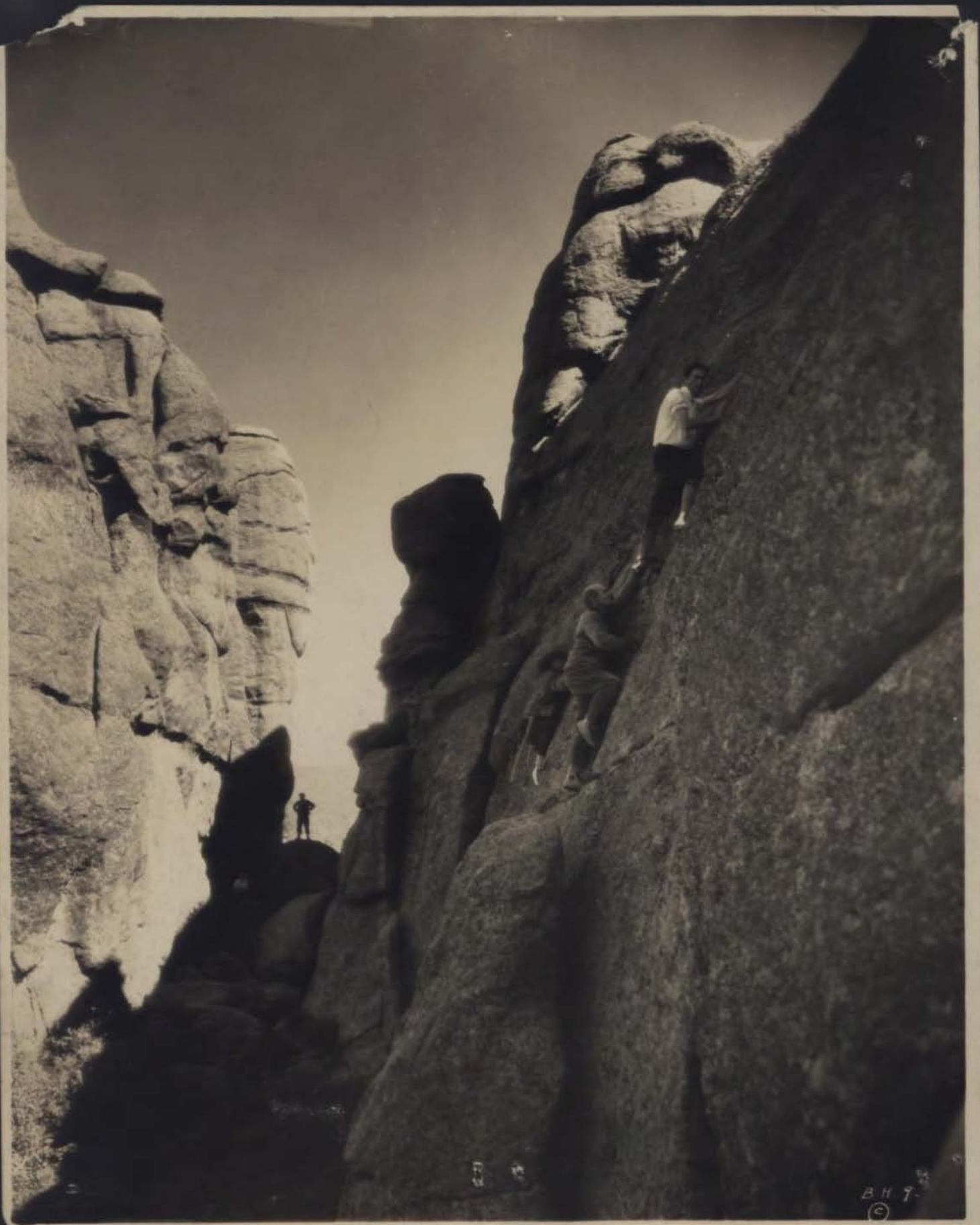
BH 9

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B.H. 7  
©

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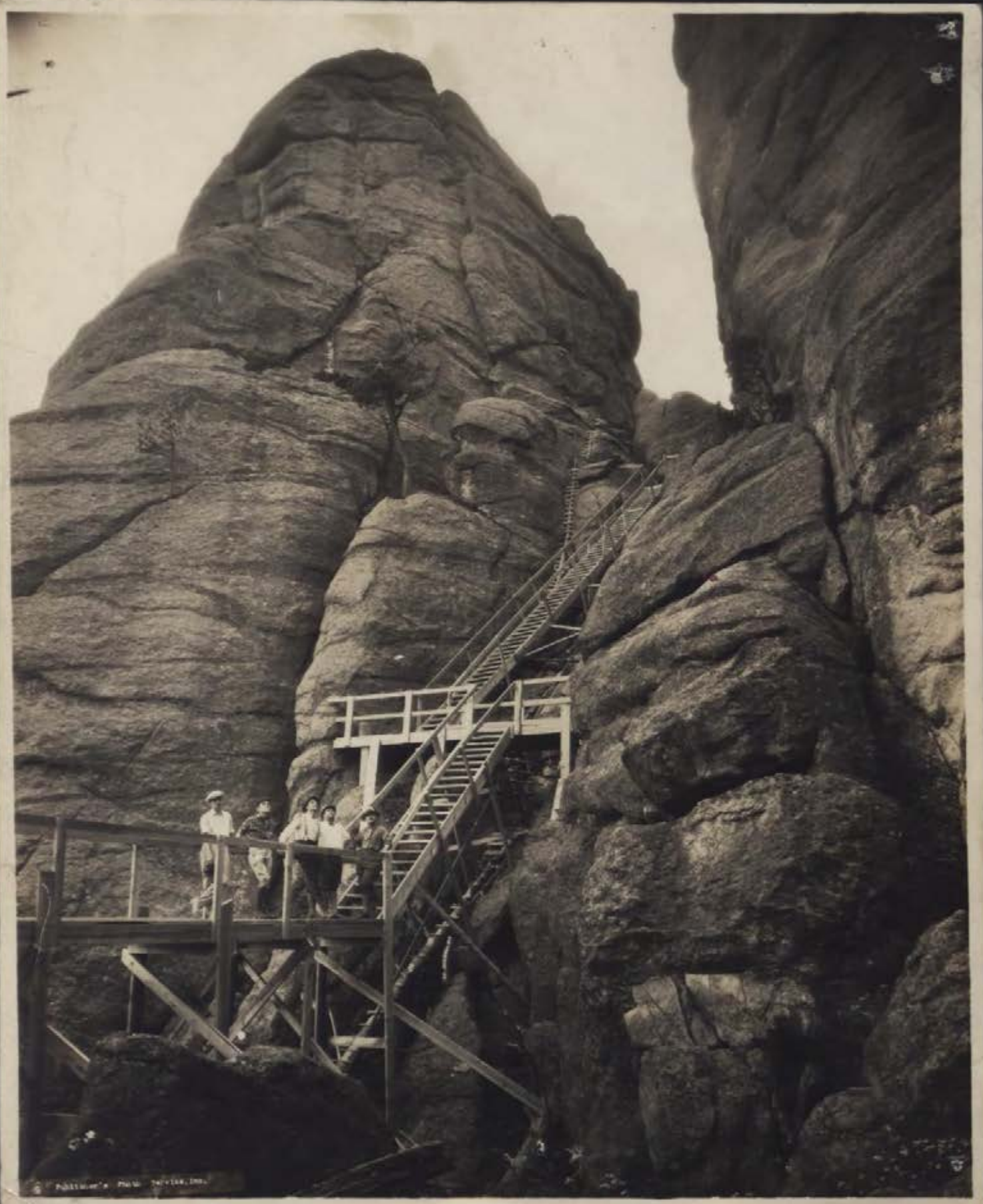
50306 U.S.A. SOUTH DAKOTA. Black Hills.

A section of the Rushmore Cliffs, showing the steps that have been built leading to the top to facilitate the work of carving America's national monument. Beneath the steps may be seen the pipe line from the air-compressor that will work the drills.

BH 97

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37

B.H.25 SOUTH DAKOTA. Black Hills.

First American flag on top of Keystone Mountain.

Mr Borglum raising the

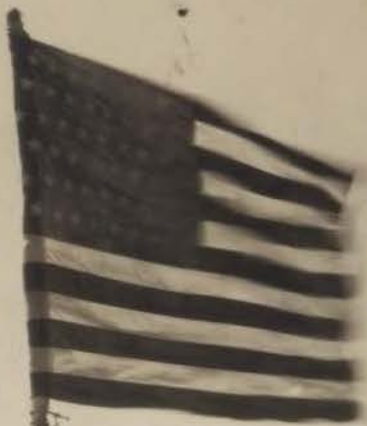
6x1205

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29

BH 208 - U.S.A. SOUTH DAKOTA The Black Hills

National Monument Memorial Park. Taking measurements on the tip of Washington's nose. The two men are drilling on the figure of Jefferson. Note the drill holes.

BH 208

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20

Loading the drill holes  
with Dynamite

2  
11



**Crystal Bridges Artists' Letters and Manuscripts**

**Crystal Bridges Museum of American Art  
600 Museum Way  
Bentonville, Ar. 72712**

---

**OVERSIZE ITEM RELOCATED TO OVERSIZE BOX \_1\_**

**Item Note:** Borglum, Gutzon

Picture of the bust of Abraham Lincoln

**Item Date:**

Feb. 10, 1911

**Arrangement:** Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

---

**\*DO NOT REMOVE THIS PAGE FROM FOLDER\***

The Soul of the World alone  
interests permanently Civilization -

The Fine Arts presence what-  
their appears of soul in the  
physical world - and only  
the most sincere - the most  
Reverent - Expression attains the  
Ear - and the Hearts of Humanity

Enzio Borglum

(sculptor)

San Antonio Texas -  
July - 27 - 1928 -



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Boughton, George Henry
- **Inclusive Dates:** 1885, 1902
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

George Henry Boughton (1833-1905) was an American and British born painter and illustrator. He was the student of Edouard Frere.

## Scope and Content Note:

- 1) Biographical note about George Henry Boughton
- 2) Signed note to the editors of "The Critic." Boughton asks if they can send him their paper for a year and states that he has "let down a few of his views on the art tariff subject."
- 3) Letter to Riding regarding his impressions of the city and that Boughton will be willing to write an essay on the "Romance of the Royal Academy."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 42	Biographical note	nd
Box 1	Folder 42	A.N.S. to the editors of "The Critic"	Nov. 8, 1885
Box 1	Folder 42	A.L.S. to Riding	Jul. 25, 1902

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authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

George Henry Boughton<sup>35-</sup>  
1833-1905

"American" painter

born in England

brought up Albany, N.Y.

returned to England 1861

Painted American scenes & historical subjects

To the Editors of the Critic.

35

8 Nov '85

Gentlemen

In reply to your note I have set down a few of my views on the Art tariff Subject - They are rather the reverse of brief - but you may shorten to your needs.

Will you also <sup>kindly</sup> correct any slips of sense or punctuation, as I write in haste and shall probably see no proof.

Will you also kindly send me your paper for a year. I will send you the Subscription on learning the amt.

Yours truly

W. B. Carpenter

July 25<sup>th</sup> 1902  
Coombe Bank  
East Liss Hants

My dear Riding

We left the big and noisy hive last Thursday - and I got my poor wife down here into the fresh and curing air without danger or much discomfort and already she is better for the change and the repose. I am not sorry - either - for my share of "sittin'" as I find the music of the wet wind through the surrounding pines much more soothing and sweet - than the grind of the Steam roller over the flints, or the other "grind" of the Italian noblemen on the barrel organ.. "This is the "Fair, quiet, and sweet rest" that knits up the relaxed and irritated "innards" of mortal persons. and stills the hasty utterances of "Cass Words".

The suggestion you put forth of 3000 words - on the "Resonance of the Royal Academy" gives me to reflect" and it is a happy idea I think. In my various readings and studies about the institution - I have often been struck by the abundance of such material - properly put forth. Even some of its present day - critics hold that the R.A. was "begun in Crime - and continued in degradation". So just see what digging in lurid inequity that offers! - The soreheads do not specify the crimes or inequities - so I can't reply categorically. The one crime I can associate with the graders is that - they are not of the criminals! The other materials apart from inequities - are full of promise. but down here. I have not the "papers" the "dossiers" to assist me. But when you think of the some complications between Sir Joshua Reynolds and Angelica Kauffman (the first lady Member) you will feel "chances" at once.

I will keep the subject in the air - and reflect much - and you will hear later on. Meanwhile I am ever yours &c. H. B. [unclear]

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Boutelle, De Witt Clinton
- **Inclusive Dates:** 1862, 1866
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

De Witt Clinton Boutelle (1820-1884) was an American painter.

## Scope and Content Note:

- 1) In a letter to John Bohler, Boutelle describes his purchases for Bohler at an auction the previous evening.
- 2) Boutelle asks Mr. Jos. John Canter to deliver to bearer his picture, "The Evening Breeze."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 43	A.L.S. to John Bohler	Dec. 16, 1862
Box 1	Folder 43	A.N.S. to Mr. Jos. John Canter	April 19, 1866

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it sold for \$36 it was started at  
\$15. I found a gentleman, bidding on  
my judgment and I let him have it  
and tried to buy him out, after the  
sale, but it was no go, it was a  
good companion for the one I got  
for you.

if I had a had money last night  
I could have made three or four  
thousand Dollars, it was a good  
time for the Dealers.

I will leave you a marked cata-  
logue of the prices paid for all  
the Pictures, at the New York  
Hotel, with a list of the Pictures  
Purchased by me - and the prices.

You will find my name on all  
of the backs of Frames and  
Pictures <sup>(for you)</sup> in the corner Boutelle  
so your Pictures or Frames cannot  
be substituted for others to share  
to look.

Respectfully Yours  
D. W. Boutelle

Brandoth House New York Decemr 16<sup>th</sup> 182

John Bahlen Esq

My Dear Friend,

I was at  
the sale last evening and succeeded  
in getting the gem of the Collection  
I found other Artists after it  
and made up my mind to go  
\$80 for it. I got it for \$40 and  
felt <sup>exceedingly</sup> ~~well~~ <sup>happy</sup> ~~convinced~~. Subject View of the Fall  
near Tivoli.

No 10 Study of a Tree \$6

" 70 " " from Nature \$15

" 72 Pencil Drawing Italian Costume \$3

The above I purchased, I bid on  
others for my self, but my means  
is small and I could not get them  
there is two or three pictures I  
will try to get to night, but there  
are others after them.

view of Tivoli sunset I bid \$35



Please I desire to bear  
my picture - "The Evening Breeze"  
and oblige.

Phila. April 19 /  
66.

To Mr: Jos: John -  
Cacuta -

J. W. C. Bantelle

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bradford, William
- **Inclusive Dates:** 1865
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

William Bradford (1823-1892) was an American painter and photographer. He was the student of Albertus van Beest and the teacher of Charles Dorman Robinson.

## Scope and Content Note:

In a letter to John Dodge, Bradford writes that a single painting of his just sold for 1500 dollars and that his work is attracting attention.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 44	A.L.S. to John Dodge	May 3, 1865
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few things &c by express when  
I see that I would then like  
to know the amount due then

Thy friend  
Wm Bradford

P.S. please give my  
regards to thy family  
whom I hope to see soon  
Wm B.

New York 3<sup>d</sup> Mo 5/65

John Dodge  
Esteemed Friend

I rec<sup>d</sup> thy letter with one  
sorrow to thy and regret  
and apologize for not answering  
I delay'd answering as I ought  
when I rec<sup>d</sup> it thinking I should  
see thee in Boston when I was  
in which was about a week  
after. I called thee at Mr. C's  
now I differ't times but thou  
was not in. and I called thee  
at three more at differ't times  
of my being there in Boston  
but I ought not to have put  
it off so in not writing thee

and rest assured John I  
have not forgotten thy kindness  
and attention. I fully intended  
to have finished thy painting  
ere this but on getting back last  
Season I had to improve  
every moment to meet my  
immediate wants as I was  
situated in having considerable  
heavy amounts to make out  
which I had to earn as it  
was a heavy expense owing  
to my not getting any trade  
it cost me John over \$1000  
over and above all I got  
back from passengers and  
I know thou wilt feel to  
show leniency more on this act  
but John as expensive as it  
has been it was one of the  
best vents of my life and  
I am doing finely I promise my

Subjects and being prospered  
more than I could have expected  
I have just sold one painting  
for fifteen hundred dollars  
My pictures are attracting  
considerable attention here  
I will finish thy picture  
I think before I leave if possible  
and John I will do my very  
best I assure thee and thou  
shalt be satisfied I suppose  
thou wilt have two letters from  
a Mr Brown of Philad and one  
from Mr Thurston of this city who  
I think will go with thee  
thou art two or 3 others talking  
about thou can get \$250 dollars  
as easy as not especially for  
thy best accommodation I some  
expect to go Amesbury next week  
if I do will try and call on  
see thee if I do I need thee

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brangwyn, Frank
- **Inclusive Dates:** 1931
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Frank Brangwyn (1867-1956) was a British painter and graphic artist. He was the apprentice of William Morris and the friend of Mark Senior and Joseph Simpson.

## Scope and Content Note:

In a letter to an unidentified person, Brangwyn writes regarding an autograph collection.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 45	A.L.S. to an unidentified man	Sept. 6, 1931
-------	-----------	-------------------------------	---------------

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THE JOINTURE, DITCHLING, SUSSEX.  
STATION: HASSOCKS. TEL.: HASSOCKS 31.

sep. 6. 1931

Dear

many thanks for your letter. You  
have indeed a collection, and  
that you wish to add my name to  
it, gives me much pleasure,  
hoping that you will always  
get me as to progress of those  
you write to.

Yours truly,  
Frank van der

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bridgman, Frederick Arthur
- **Inclusive Dates:** 1883
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Frederick Arthur Bridgman (1847-1928) was an American painter and the teacher of George Brehm, Jay Hall Connaway and David Brown Milne.

## Scope and Content Note:

- 1) Bridgman invites Miss Strong to his studio and sends her an announcement for his coming exhibition.
- 2) Not yet located

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 46	A.L.S. to Miss Strong	nd
Box 1	Folder 46	Not yet located	Feb. 3, 1883

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Frederic Arthur Bridgman  
1862-1923  
Am. Painter



you a card to an  
Exhibition of my notes  
which is to take place  
at Bonssat & Valentin's  
(303 5<sup>th</sup> ave) starts  
January 10<sup>th</sup>.

Sincerely yours

F. A. Bridgman

REFORM CLUB.  
233 FIFTH AVENUE

Dear Miss Strong  
It gives me  
much pleasure to comply  
with your flattering  
request, and our acquaint-  
ance may not stop at  
an "Autograph" for I  
should be pleased to see  
you at my studio 303  
Fifth Avenue when you  
come to New-York; at  
any rate I will send

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bristol, John Bunyan
- **Inclusive Dates:** 1886, 1904
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

John Bunyan Bristol (1826-1909) was an American painter.

## Scope and Content Note:

- 1) In a letter to Mr. Gladwin, Bristol speaks of the value of ancient art but adds that he does not feel qualified to give his opinion.
- 2) In a letter to Florence Levy, editor of the "American Art Annual," Bristol asks if it would be possible to have his address changed in the publication.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 47	A.L.S. to Mr. Gladwin	Jan. 24, 1886
Box 1	Folder 47	A.L.S. to Florence Levy	March 28, 1904

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upon ancient art.

Most Sincerely

Yours  
W.D. Bristol

artist of figure, political & landscape

6.11.1826

52 East 23<sup>rd</sup> St  
N.Y. Jan. 24<sup>th</sup> -86

Mr Gladwin

Dear sir

I do not feel qualified  
to give an idea or opin-  
-ion in regard to the  
subject of which you  
have asked me, as it  
lies entirely outside  
of any knowledge or  
experience of mine,  
-but I can give my idea  
in the matter, and that  
is, that I do not believe  
there is anything yet to  
be discovered that will  
throw light of any value

vacation Building  
the corner of 23<sup>rd</sup> street

and Fourth Ave.  
52 East 23<sup>rd</sup>

I had a flat for  
living purposes for  
my family for two  
or three years but that  
was all, in Lexington  
Mass. It has been  
annoying in one or  
two cases. Could it  
be corrected?

Most Sincerely

John B. Bristol

120 East 23<sup>rd</sup>  
March 28<sup>th</sup>  
1904

---

Florence H. Levy

Dear Madam

I cannot understand  
how you should have  
made the mistake  
in my address in  
your "American Art  
Annual," Previous  
to May 1<sup>st</sup> 1904 for  
twenty six years my  
studio was in the  
Young Men's Christian

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brodie, Howard
- **Inclusive Dates:** 1954
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Howard Brodie (1915-2010) was a sketch artist known for his Korean combat sketches and courtroom sketches.

## Scope and Content Note:

- 1) Leonard Bloch writes to Howard Brodie hoping that he will be able to contribute some sketches of the Korean War to his collection.
- 2) Howard Brodie writes to Bloch and inquires what his budget would allow him. Postmarked envelope included.
- 3) Leonard Bloch writes to Howard Brodie stating that his budget will only allow 20 dollars and that he is interested in two specific pieces.
- 4) In a letter to Leonard Bloch, Howard Brodie states that he has sent a Korean War sketch. Postmarked envelope included.
- 5) Leonard Bloch writes to Howard Brodie stating that he has received the drawing and would love for Brodie to recommend more war artists.
- 6) Howard Brodie confirms that he received Bloch's check and explains the inspiration for his sketches, namely that he witnessed the Korean War firsthand. Postmarked envelope included.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

**Detailed Description of Collection (Container List):**

Box 1	Folder 48	T.L.S. to Howard Brodie	April 20, 1954
Box 1	Folder 48	T.L.S. to Leonard Bloch [sic] with postmarked envelope addressed to Leonard Bloch [sic]	April 27, 1954 ; [April 27, 1954]
Box 1	Folder 48	T.L.S. to Howard Brodie	May 2, 1954
Box 1	Folder 48	T.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	May 12, 1954 ; [May 13, 1954]
Box 1	Folder 48	T.L.S. to Leonard Bloch with postmarked envelope addressed to Leonard Bloch	May 24, 1954 ; [May 25, 1954]
Box 1	Folder 48	T.L.S. to Howard Brodie	May 20, 1954

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Mr. Howard Brodie  
1410 32nd Avenue  
San Francisco, Calif.

k/m/54

Dear Mr. Brodie:

Very recently I came across a copy of Collier's for November, 1950, in which appeared a number of splendid illustrations by you, made on the Korean war front.

Within the past year or more, I have been gathering together a small collection of original drawings by great illustrators of the past and present, one phase of which is concerned with the work of artist war-correspondents. Although ~~limited~~ limited by a small budget, I have been able to acquire examples from the Civil War to World War II, a most interesting grouping of pictorial ~~documentation~~ documentation of the military which ~~is~~ is far more vital than any photographic effort in this direction.

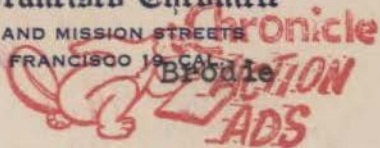
This is written in the hope that you like my idea, and that you will be able to assist me in adding ~~some~~ examples of your own work from the period of your Korean experiences, a period as yet unrepresented in my little collection. I shall ~~xxx~~ look forward to hearing from you. ~~and xxx drawing xx~~

With best wishes,

San Francisco Chronicle

FIFTH AND MISSION STREETS

SAN FRANCISCO 19 CALIF.



Work Like Beavers



Mr. Leonard Block

405 West 57th St.

New York City

San Francisco Chronicle

4/27/54

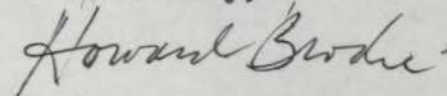
Mr. Leonard Block  
405 W. 57th St.  
N.Y.C.

Dear Mr. Block:

I am pleased that you  
liked my Korean war sketches.

I have few drawings, but  
would sell one from Korea. What  
would your budget allow?

Sincerely,

  
Howard Brodie

May 2, 1954

Mr. Howard Brodie  
San Francisco Chronicle  
Fifth and Mission Streets  
San Francisco 19, California

Dear Mr. Brodie:

It was indeed good to hear from you, and to learn that you would have one of your splendid Korean combat drawings available for my little group of military drawings by outstanding American artists of our time.

My present budget will not allow me to expend above twenty dollars at one time - a small sum, I realize, but I do hope that you will still find it possible to assist me in my effort.

I found especially impressive two of your drawings for the Collier's article of November 4, 1950: "A 'cracker box' makes a slow haul from the 3d Division's front," used as heading for your article; and "GI brings in his wounded South Korean buddy on a jigai."

Thanking you in advance, and looking forward to hearing from you again,

Sincerely yours,

Leonard Bloch

405 West 57 Street  
New York 19, New York

1 EITZ 0100

San Francisco Chronicle  
FIFTH AND MISSION STREETS  
SAN FRANCISCO 19, CALIF.

Work Like Beavers



VIA AIR MAIL

Leonard Bloch

405 West 57 Street

New York 19, New York

# San Francisco Chronicle

5/12/54

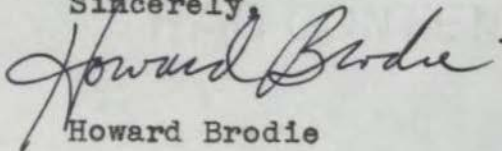
Dear Leonard Bloch:

A Korean sketch is on its way to you.

You will find it reproduced in the March 17, 1951 issue of Collier's together with a story I wrote giving the details surrounding the picture.

Best wishes on your collection.

Sincerely,

A handwritten signature in cursive script that reads "Howard Brodie". The signature is written in dark ink and is positioned above the printed name.

Howard Brodie

San Francisco Chronicle

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CAL.

Brodie

Work Like Beavers

Leonard Bloch  
405 West 57  
New York City 19



May 20, 1954

Mr. Howard Brodie  
San Francisco Chronicle  
Fifth and Mission Streets  
San Francisco 19, California

Dear Howard Brodie:

The drawing has arrived, and I am herewith enclosing my check for twenty dollars for it.

I am delighted to have this very handsome sketch for my collection, and greatly appreciate your selecting this drawing to represent your work as a combat artist, to be included in my special group illustrating the accomplishment of our artist war correspondents.

The collection includes a few sketches by artists working for Harper's Weekly, and sent from the front during the Civil War, as well as those of our times. When completed, I believe that it will tell a fascinating story, and hope that I shall be able to receive as much interested cooperation in my effort from others, as I have from you. If you have any suggestions as to the work of other combat artists you would include, I would enjoy having your recommendations.

It would also be of added documentary interest to me to know whether this drawing, and others you produced for your Korean articles, were made on-the-spot, or later, from preliminary sketches.

Thanking you again, and with best wishes,

Sincerely yours,

Leonard Bloch

405 West 57 Street  
New York 19, New York



# San Francisco Chronicle

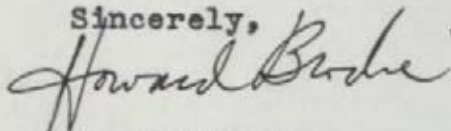
5/24/54

Dear Leonard Bloch:

Thank you, for your check.

To get your sketch, I joined a company of infantrymen on an attack in Korea. I watched these GIs carry the dead man down. When we got to a sheltered area, a day or so later, I made some studies from GI models of the gestures and uniforms. Then I took a plane to Tokyo, where I did your sketch in my hotel room. Some of my sketches were done in Korea, completed there. I can't think of a sketch that I didn't see or experience first hand.

Sincerely,



Howard Brodie

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brook, Alexander
- **Inclusive Dates:** 1954
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Alexander Brook (1898-1980) was an American painter who was the student of Frank Vincent DuMond and Kenneth Hayes Miller. He was married to Peggy Bacon and Gina Knee.

## Scope and Content Note:

- 1) Alexander Brook explains to Leonard Bloch that he is currently in Spain and will not be able to help him until his return in mid Jun.. Postmarked envelope included.
- 2) Leonard Bloch writes to Brook stating that he still wishes to have a drawing from Brook despite his small budget.
- 3) Alexander Brook thanks Bloch for his letter and writes from Sag Harbor stating that he is on the move. The only way for them to meet would be at some point in New York upon his return. Postmarked envelope included.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 49	A.L.S. to Leonard Bloch with postmarked envelope to Leonard Bloch	March 24, 1954 ; [March 24, 1954]
Box 1	Folder 49	T.L.S. to Alexander	Jul. 9, 1954

		Brook	
Box 1	Folder 49	A.L.S. to Leonard Bloch with postmarked envelope to Leonard Bloch	Jul. 16, 1954 ; [Jul. 16, 1954]

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POR AVION

Brock  
Serrano 120  
Madrid  
España



Mr. Leonard Bloch

593 Broad St.

Newark,

New Jersey -

U.S.A.



Serrano 120  
Madrid, Spain  
March 24<sup>o</sup> - 1954

Dear Mr. Bloch:

Your letter after many  
forwardings has just reached me -

I can't do anything about  
your plan until I return in the middle  
of June after which we can take up the  
matter and perhaps come to some agreement.  
Would you drop me a line after I get  
back and perhaps we can get together then -

Sincerely yours -

Alexander Brook.

7/9/54

Dear Mr. Brook:

trust  
I ~~hope~~ that you will recall my last letter to you, written several months ago, referring to the small collection of drawings by contemporary Americans I was attempting to bring together. It was my hope that you would be able to find a drawing in your own portfolio that we could both be proud of, despite my budget limitations.

Your ~~very~~ encouraging reply of last March, from Spain, requested that I write to you upon your return, at about this time.

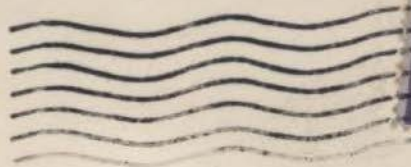
I hope that your trip was a rewarding one, and I do look forward to hearing from you -

"Point House"  
Sag. Harbor, C. I.

Mwane

AFTER 5 DAYS, RETURN TO

*Brook -*



SAG HARBOR, N. Y.

*Mr. Leonard Bloch  
593 Broad St.,  
Newark,  
N.J.*



W. B. D. G.

Sag Harbor N.Y.  
July - 16<sup>th</sup> -

Dear Mr. Bloch:

Thank you for your letter  
of July 9<sup>th</sup> - I seem to be constantly  
on the move or some place else but  
home. We are leaving for Virginia  
day after tomorrow and from there  
perhaps to San Francisco. The only  
way I can see that we can get together  
is to meet in N. Y. when I return -  
when I cannot say but it will not  
be too long - where we could go over  
some drawings together - I will keep  
your address handy and drop you  
a card then for an appointment -  
Sorry for the delay but it can't be  
helped.

Sincerely yours  
Alexander Brook.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brown, George Loring
- **Inclusive Dates:** 1860-1868
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

George Loring Brown (1814-1889) was an American painter and illustrator. He was the teacher of Warren J. Thyng. Henry Morford, to whom the letters are addressed was a journalist and author.

## Scope and Content Note:

- 1) In a letter to Henry Morford, Brown states that he is sending one of his most minute and detailed drawings.
- 2) Brown writes Henry Morford and states that he will read his book and send him the drawing he liked as Morford appreciates the painstaking nature with which he draws.
- 3) In a letter to William Cullen Bryant, Brown asks Bryant to visit the Geo. W Nichols gallery and see his painting of the sunrise and the city of New York.
- 4) In a letter to Talmadge Ewers, Brown thanks the man for attempting to sell his painting "Silver pond" and asks if he could send him another work. He wishes Ewers to display his work "Niagara Falls" at his next exhibition.
- 5) Letter to Mr. J.H. Richardson in which Brown states his delight that Mr. Richardson finds his paintings satisfactory.
- 6) Letter to Henry Morford confirming the receipt of a check for 140 dollars. Brown attempts to clear up a misunderstanding about Morford's opinion of a painting.
- 7) Letter to Leonard B. Ellis explaining that Brown has two framed paintings of Niagara Falls and an Italian scene which he will send Ellis if he pays for boxing, freight and insurance.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in

Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

**Detailed Description of Collection (Container List):**

Box 1	Folder 50	A.L.S. to Henry Morford	nd
Box 1	Folder 50	A.L.S. to Henry Morford	nd
Box 1	Folder 50	A.L.S. to William Culen Bryant	Aug. 14, 1860
Box 1	Folder 50	A.L.S. to Talmadge Ewers	Feb. 15, 1862
Box 1	Folder 50	A.L.S. to J.H. Richardson	May 21, 1862
Box 1	Folder 50	A.L.S. to Henry Morford	Oct. 22, 1864
Box 1	Folder 50	A.L.S. to	Oct. 27, 1868

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Studio 750 Broadway Wed, <sup>morning</sup>

Dear Mr Morford

I send you one of my most minute and detailed drawings, taken entirely out of doors near Rome and knowing your keen appreciation of this ~~specimen~~ <sup>department</sup> of Landscape art, I would beg ~~for~~ your acceptance of it. It was done "Con Amore" some 7 years ago when I was stimulated with a deep sense of the necessity of drawing carefully from nature; and it is a work of patience if you will examine it in detail. I hope it will please you. if not I will substitute it for some other subject.

I was very much gratified with the notice of the "Magara" & think it was very flattering, and I thank you for your good opinion.

of my effort, —

Without trespassing upon  
your patience, I would modestly  
suggest if you can conveniently insert  
the letter from Gen Poove to H. W.  
Beecher in regard to the acceptance  
of the Boy of New York by the Prince of  
Wales, it would gratify me  
with best wishes for your health  
& happiness I am your  
True friend

George L. Brown

Henry Morford Esq

es.

I shall send the notice of the "Niagara"  
to London, —

George L. Brown, Artist.

Studio, Monday

My Dear Mr

Morford

Geo. L. Brown,  
Artist.

I am greatly obliged  
to you for your kind remembrance  
of me, & I will read with pleasure  
your book, — and to keep my promise  
true. I will send you, or bring you  
myself one of my drawings which  
you liked so much, for I love to  
have my pains taking studies appre-  
ciated, and I feel that you do.

I wish you could drop in and see  
how I have improved. The "Magara"  
within 2 or 3 days — It is another  
affair now, the water on the right  
is now big & mighty, and of the right  
tone (I think, with all due modesty.)  
It goes to England next week to be  
Exhibited in Pall Mall London — The  
owner of it Mr Nichols has sent for it.  
He says my other two pictures are attracting  
great attention by Prof Geo L Brown

Studio, New York Aug 14/60

William C Bryant Esq

My Dear Sir

I have been many months engaged upon an American Subject, (the first I have painted for 20 years) it is a view at Sun-rise of the bay & City of New York - and 10 feet by 6 -

I should be much gratified if you could make it convenient to call and see it at Mr Geo. W Nichols gallery corner of 8<sup>th</sup> Street & Broadway and give me your opinion of it -

Very Respectfully

Yours Truly  
Geo. L Brown



you must accept of this from your  
grateful friend - Will you? I tell me  
now I shall send it It is about a foot  
long by 10 inches high - & I am sure  
you will like it - it is so silvery & fine  
in tone - as soon as you get ready  
for your next Exhibition I will send  
you my large Niagara Falls it is  
now on Exhibition at the Dusseldorf  
GALLERY - & I hope to be able to send you  
some fine pictures, this I promise  
to do - I have quite a number of very  
interesting Roman Landscapes painted  
in Rome & Venice which I could send  
my large Bombardment of Port Royal  
10 feet long will go to Washington in  
a few days for Exhibition I hope to  
sell it to Government, It is now on  
Exhibition a Goupils - the Press have  
come out very warmly in its favor, I wish  
you could see <sup>it</sup> there has been a superb  
Lithograph ~~been~~ published drawn from  
the painting. - send me the money  
as soon as you can conveniently and in  
the most economical way - you know that  
artists are not "Sharp" or up to this sort  
of thing - I am sorry the Moonlight and  
the Bombardment have been packed I  
wanted them to remain however - as it is  
I shall send them to Washington where  
I intend to have some of my works

in your next exhibition I hope to come out  
stronger. I will do all I can to get my  
friends contribute, - let me hear from  
you as soon as you get this  
and believe me your grateful &  
sincere friend

George L Brown

New York  
Thursday 5 P.M.  
7th. 13<sup>th</sup> 1862

734-16-1862  
Geo. L Brown

Studio 750 Broadway  
Corner of Eighth St  
3<sup>rd</sup> story

Talmadge Ewers Esq  
My Dear Sir

Your favor of the  
11<sup>th</sup> has just been received I write  
you on Monday I did hope the letter  
would reach you before you commenced  
packing the remaining New York pictures  
for I gave instructions to sell all at some price  
I am very proud to have  
my New York pictures hung in your  
association rooms - & Thank you  
for your kindness and interest in  
selling Silver pond, and as I always  
feel gratitude for any kind feeling  
shown me, & as you seem to take per-  
~~sonally~~ sonally so much interest in me &  
my works - will you allow me to  
send you a small picture of a Marine  
a view of Leghorn I painted in Italy as  
a token & a memento of my first intro-  
duction through your kind interest in  
Buffalo? Tell me how I can send it  
it is one of my most carefully finished  
pictures, & I feel from the spirit & tone  
of your letter so much kind feeling

drawings - so if you will, send  
it to Mr Adams <sup>(Express)</sup> himself  
with a note to him to forward  
it to The Bishop's Homestead  
Medford. I know Mr Adams  
personally he has several of  
my large & best pictures, and  
he will see I get it - so do let  
me do it - & I will be sure

to please you - I have painted  
2 of the best small pictures <sup>they are now in exhibition in Boston</sup> I  
ever did. Oh I am so happy  
among Gods beautiful & wooing  
nature, How different from that  
that great Ulcer of Human deprav-  
ity & wickedness New York - " -

I love the Country - I am painting  
from the sun set skies every  
evening - I hope to do something  
good now? - God willing

Very Truly Your friend

J H Richardson Esq } George L Brown  
Medford

sent by Adams Express  
care of Mr Adams  
with directions to forward it  
to Medford Bishop's Homestead

Bishop Homestead

Medford May 21 1862

My Dear Mr Richardson,

I am delighted to hear that the two drawings are satisfactory, I would by all means wish for a 10 \$ Copy therefore please put me down for one copy. — I should like to make the drawing of Shakespeares House from the Engraving you show me in my studies, and as I am so quiet here, I can take patience and do it from the Engraving without having a Photograph taken. if it is if you will send it on to me with a block of Box wood I will make a beautiful thing of it, now you have encouraged me by praising my two

South Boston  
Broadway 312

October 22/64

Dear Mr Morford

Your favor of  
Yesterday enclosing a certified  
check on the Park Bank, N York,  
for One Hundred & Forty dollars  
was duly received this morn

I am truly sorry that you  
should have felt hurt by imogeneity  
I thought you "mean", or "Chaffering"  
in regard to the picture and frame

I did misunderstand <sup>you</sup> I confess,  
and really, supposed that you  
knew the amount, as I wrote  
you in <sup>letter</sup> my when the picture was  
sent, (as you have explained  
it all, let it drop) I trust you  
will excuse any unintentional  
remarks, which you say hurt

your feelings, I feel proud  
& happy that the picture  
pleases you, & you have been  
kind enough to notice it  
for which please accept my  
thanks, - Hoping you are  
in enjoyment of health &  
God will bless you with  
prosperity I remain  
Yours friend as ever  
Geo. L. Brown

Henry Wharford Esq  
Newark

George L. Brown (Artist.)

freight - insurance &  
- for you know that every  
artist likes to have himself  
secured - please  
reply by return of mail.  
I will have them  
all packed and ready  
my price for Magazine is  
\$500 - and the smaller  
one \$300 - and you  
can take off a little should  
you find a purchaser  
Very truly yours  
in haste

Geo L Brown  
(Artist.)

G. L. Brown

Geo L Brown

Studio 312 Broadway  
South Boston  
Oct. 29 1868

Leonard B Ellis Esq  
My Dear Sir

Your favor  
was duly received - and  
ought have been answered  
before - but moving into  
a new house has kept me  
so busy I have had no time  
to write,

I have a Niagara  
falls picture, - and an Italian  
scene - upright about 18 by  
21 - and the Niagara, <sup>one</sup> 21 by 43  
inches <sup>both pictures</sup> framed, - which I  
should be happy to send - If  
you will promise to pay  
Exp<sup>er</sup> - such as boxing

Landscapes  
Amer. Wood Engraving

2 50  
941



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brown, Henry Kirke
- **Inclusive Dates:** 1866, 1875
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Henry Kirke Brown (1814-1886) was an American sculptor. He was the teacher of William Morris Hunt.

## Scope and Content Note:

- 1) Four albumen print photographs on a card mount. Photographs include the home and portrait of Henry Kirke Brown as well as a portrait of Asher B. Durand and Samuel F.B. Morse.
- 2) In a letter to Mr. Drummond, Henry Brown requests that Drummond send him 150 pounds of white lead and sufficient oil. He invites Mr. Drummond to visit him in his new studio.
- 3) In a letter to Benson Lossing, Henry Brown states that he received Lossing's letter and thanks him for his kind friendship.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 51	Four mounted photographs	nd
Box 1	Folder 51	A.L.S. to Mr. Drummond	1866
Box 1	Folder 51	A.L.S. to Benson	Aug. 23, 1875

		Lossing	
--	--	---------	--

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Newburgh 6<sup>th</sup> 1866

Mr. Ammon

Dear Sir

Will you be  
so good as to send m<sup>r</sup> for  
Orange as before - 150 lbs. of  
white lead. and sufficient oil  
to go with it. Oxyrs. etc. -

My studio is now finished  
all but painting the out side  
I should be pleased to have  
you come up and see it.

Yours very truly

H. V. Brown

Morris



Inventor of the Telegraph

3-F-B

Henry Kirk Brown



born Leyden, Massachusetts, 1814.

Walter Brown Garand



born Jefferson, New Jersey  
1796.

57



Home of H K Brown with Studio at  
the right - in Stucco - after his own  
design - near Newburgh on the Hudson.

may then not have been something  
in our lives, and manner of observation  
of things, and experiences, which have  
fitted us for mutual friendships  
more perfectly than many lives  
who have enjoyed the closest personal  
relations. However far removed  
from each other, if we have trod  
the same rough road, and have  
<sup>worshipped</sup>  
the same brambles by the wayside  
and have felt the same thorns  
beneath our feet. It only requires  
that we should come within  
hailing distance to recognise our  
brotherhood, is it not so.

I will look <sup>up</sup> all the history  
and facts, connected with  
bronze casting in this country

so far as I have been connected  
with it and send it to you. It is  
really the beginning of founding in  
this country.

Mrs Brown and myself will  
be most happy to make Mrs. Lassing's  
acquaintance at the Ridge, at  
your convenience, and in the  
mean time believe me

Yours very sincerely

H. K. Brown

Burton J. Lassing Esq'

The Ridge

Down Plains

A. G.

Jenny Keike Brown  
1814-1886  
Am Sculptor

SCULPTOR

New York Aug<sup>9</sup> 1878

Dear Mr. Loring

I received  
you very pleasant letter of the  
17<sup>th</sup> inst. and also the prospectus  
of the great labor you have under-  
taken

I was especially pleased that  
you liked our impudent ~~to~~  
work and us. I trust the visit  
may be around soon and often.  
If so you will confer a blessing  
on us. You speak of my being  
almost like an old and dear  
friend

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brown, John George
- **Inclusive Dates:** 1886-1905
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

John George Brown (1831-1913) was an American painter.

## Scope and Content Note:

- 1) Brown states that he received James D. Gill's letter and check. He does not give consent to Gill or anyone else to have his work reproduced.
- 2) Letter to David P. Secor in which Brown offers to sell him a picture of a boy and dog titled "Friends" for 500 dollars with a 50-dollar commission for dealing directly with him.
- 3) Letter to Earl N. Hale praising the boy for "making a good start." Brown states that he is willing to grant his request.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 52	A.L.S. to James D. Gill	Nov. 25, 1885
Box 1	Folder 52	A.L.S. to David P. Secor	Feb. 28, 1897
Box 1	Folder 52	A.L.S. to Earl N. Hale	May 13, 1905



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photographed, engraved or etched, I made a little pen sketch for the Catalogue of the American Art Gallery that is the only thing & that was so slight ~~to~~ that you would not recognize it.

The Copyright I reserve for myself. for I could have sold it to two publishers if I had wanted it engraved. but I would not do it. so you can tell the doctor it will not be with my consent.

that it is published in any form. I am tired of misrepresentation. as none of them get the proper expression of my work.

I hope this will be satisfactory to Mr Cooran

Thanking you for your prompt reply, (even if you did send it to another man) he was a honest one

Yours truly  
J. G. Brown



37 W. 10<sup>th</sup> St. N. Y.

Nov. 25<sup>th</sup> 1886

Dear Mr. Gill

A gentleman came into my room this morning and asked if I was Mr. Brown. I said I was the man. He said have you rec. a letter of mine this morning? I said know. I have not. Well; he said I have rec. one of yours from Mr. Gill of Springfield with a check on it. & he gave it to me. You had directed my letter with check to Mr. Bainbridge of 114 William St. So I have rec. it all right.

The picture has not been

51 West 10<sup>th</sup> St. N.Y.

Feb. 28<sup>th</sup> 1897

Mr. David P. Secor

Dear Sir:

I have a  
picture of a boy with  
a dog in his arms, I  
call it "Friends"

Size 16 by 24 inches

Price \$500. with frame

When I deal direct with a  
customer I take off the  
commission, which makes it  
\$450.

Respy. Yours

J. G. Brown  
artist

5-1 W. 10<sup>th</sup> St. N. Y. City  
May 13<sup>th</sup> 1905

Carl N. Hale  
731 Richard St  
Dayton, Ohio

My Dear boy

Your request granted  
with pleasure.

If I could live long enough I  
think I might hear of some  
of my great grand children asking  
for the autograph of C. N. Hale,  
for I think he is making  
a good start.

Very sincerely yours  
J. G. Brown

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bruff, Joseph Goldsborough
- **Inclusive Dates:** 1848
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Joseph Goldsborough Bruff (1804-1889) was an American architect. Bruff was the draughtsman of the Topographical offices for eleven years and worked in the Treasury Department for another fifteen. He designed swords, buttons, insignias, uniforms, seals, and medals for the U.S. troops.

## Scope and Content Note:

In a letter to an unidentified man, Bruff states that he will soon send his correspondent drawings of arms and offers to draw his name for display in his gallery. He states to the man that a friend of his will be exploring Central America and has promised to bring back several large stone statues and a collection of shells.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.

## Detailed Description of Collection (Container List):

Box 1	Folder 53	A.L.S. to an unidentified man	1848
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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

things he will get for me, is one which is in no known collection - Colossal Statues & busts of stone, (double human size) covered with hieroglyphics, from an island in Lake Nicaragua, Central America. He will cross the Isthmus, and take particular pains to visit the island & procure them for me. He says few Europeans or Americans, except the natives, have seen them; and their antiquity is lost in oblivion. - Being well off, and attached to me, and expressing the desire to add importantly to my collection, I feel assured he will do so. - When it occurs you shall share with me. - His name is <sup>P. A.</sup> Brinsmade. Suppose, if you should complete the Aword in time, you finish one for him, and it may be a good card for you; and where your name is, (as manufacturer), you might add a little more, as a more specific reference; and on the reverse ~~TO P. ALLAN BRINSMADE~~ <sup>TO</sup> P. ALLAN BRINSMADE, <sup>SENIOR</sup> P. ALLAN BRINSMADE, FROM HIS SINCERE FRIEND & COMPANION, J. GOLDSBOROUGH BRUFF, WASHINGTON CITY, D.C. AL. 5848.

The charge of which I'll be answerable for.

J. D. Bruff  
Dept. D. S.



I deferred sending the blade before hoping to accompany it with drawings of 2 blades and 3 new heads, to be copied from elegant drawings I have framed; but had not time to do so: will I trust ere long.

I examined the sword, you recently sent me, they are beautiful. - The Secretary of War showed them to me.

I thank you much for the little things you so kindly sent me, particularly the fish.

Did you not promise me some arms and corus? I have another idea to work up for you when time will admit, after the card-rack is done - Your name framed of arms, to frame, for your gallery, which you may have reduced, if you like, for a business card.

I am much pleased with the acquaintance of your two friends, and I trust they have been pleased with my cabinet. I intend getting a suitable case, in which to exhibit such matters as arms, - swords, guns, &c. Should the inventors and manufacturers thereof choose to place any therein: - it would be a beneficial exhibition I think for them, as my cabinet is visited by many officers and scientific men, of foreign as well as our own country.

In fixing up my blade, clean it as well as you can without defacing the etchings upon it, if you please.

A very particular friend of mine, who has been here about 6 mos. a Protonian, but 14 yrs. past a merchant & consul in the Sandwich Islands, and a very intelligent gentleman, will, in a month or so return to the Sandwich Islands. He is delighted with my cabinet, and has promised me a collection of shells, &c. from the Pacific islands, California, Peru, and E. Indies, which will render it the most valuable private collection known. But, in order to lay him under an obligation stronger than mere friendship, I would like much to give him a Knight's sword. - I assisted in creating him a Kt. Templar during the winter. Among the

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Brush, George de Forest
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

George de Forest Brush (1855-1941) was an American painter and the teacher of Elizabeth E. Case, Barry Faulkner, Charles Robert Night and various other artists.

## Scope and Content Note:

- 1) In a letter to Henry Dormitzer, Brush describes that he is in receipt of Dormitzer's favor and that his work can be seen at a number of museums in major U.S. cities.
- 2) Portrait photograph of George de Forest Brush.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 54	A.L.S. to Henry Dormitzer	nd
Box 1	Folder 54	Portrait photograph	nd

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9 Mc Dougal Alley  
June 6<sup>th</sup>

Mr Henry Dormitzer  
Dear Sir

I am this day in receipt of your favor of June 5<sup>th</sup>. in reply I can say that an example <sup>of my work</sup> can be seen in the principal Museums of the country Boston Philadelphia Washington N. Y. Chicago and the Wallis collection Baltimore. - I have also a picture recently painted now on exhibition at the Galleries of M. Knoedler & Co 55 & 57 Fifth Ave

I remain  
Very truly yours  
George de Forest Brush



GEORGE DE FOREST BRUSH, N.A.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Bryant, William Cullen
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

William Cullen Bryant (1794-1878) was an American poet and journalist.

## Scope and Content Note:

Framed petition to the state of New York to remove and inhibit advertisements that have been appearing on items such as trees, rocks and other natural outcroppings. The petition seeks "to prevent the natural scenery from further defacement." It is signed by over two dozen individuals, first and foremost William Cullen Bryant.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Oversize Box 4	Item 1	Formal Petition	nd
----------------	--------	-----------------	----

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Petition

of  
Residents of New York

for the passage of an Act  
to prevent the defacement  
of Natural Scenery

To The Legislature of the State of  
New York

The Petition of the undersigned Residents  
of the \_\_\_\_\_ of  
respectfully represents

That the natural scenery in many  
parts of the State is now defaced by words,  
characters and devices intended as advertise-  
ments permanently painted upon rocks,  
trees, fences and in other prominent places.

That as the undersigned are informed  
circulares have been issued in the City of  
New York inviting the patronage of merchants  
and others in thus advertising their wares  
& with the evident intention of making  
this defacement of the Scenery of the State  
an extended and permanent employment to  
many individuals.

That prominent as the evil now is,  
it will, unless checked by efficient legislation,  
extend to such measure that the natural  
beauty of the State, wherever it can come  
under any public observation, will be most  
materially injured.

That by a Statute now in force in  
this State, it is made a misdemeanor, and  
the subject of public prosecution and  
private action, to deface any monument or  
work of art, and that the evil of which  
we complain requires a remedy of at least  
equal stringency.

We therefore respectfully pray that  
a Statute may be passed by your Honorable

Body sufficiently penal to prevent the natural  
security of the State from further disface-  
ment by any word character or device  
intended as an advertisement.

And your Petitioners &c &c

W. C. Bryant

Geo. Bancroft

D. Huntington

J. D. Kenney

Thomas E. Church

J. O. Pugh

Saml. Hoopes

John W. Linn

J. P. Ripley

C. P. Cranch

Henry R. Wintthrop

John A. Seward

W. E. Dodge

H. H. Coburn

H. S. Person

Dudley S. Fuller

Henry C. Dorr

Smith Clift

John W. Linn

Wm. W. Chapman

E. H. Stoughton

James K. Ford

Wm. Young

J. Van Buren

R. H. Hudson

Rutherford H. Hays

W. W. Hildreth

Bayard Taylor

Wm. H. Walsh

John H. Church

F. A. Ovi

J. C. Fletcher

Henry T. Tuckerman

William T. Blodgett

Wm. J. Haselline

J. G. Brown

Wm. W. Chapman

R. W. Hubbard

Wm. W. Linn

H. L. Martin

A. D. Shattuck

W. H. Beard

J. R. Burdett

W. D. Bradford

J. B. Austin

Wm. T. Wana

**Crystal Bridges Artists' Letters and Manuscripts**

**Crystal Bridges Museum of American Art  
600 Museum Way  
Bentonville, Ar. 72712**

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**OVERSIZE ITEM RELOCATED TO OVERSIZE BOX \_4\_**

**Item Note:** Bryant, William Cullen

Framed petition to the state of New York to remove and inhibit advertisements that have been appearing on items such as trees, rocks and other natural outcroppings. The petition seeks "to prevent the natural scenery from further defacement." It is signed by over two dozen individuals, first and foremost William Cullen Bryant.

**Item Date:**

nd

**Arrangement:** Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

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**\*DO NOT REMOVE THIS PAGE FROM FOLDER\***

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Building Contract
- **Inclusive Dates:** 1687
- **Identification:**
- **Extent/Quantity:** 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Biographical information not available

## Scope and Content Note:

Building contract for a barn between John Hamond and John Barnard. The specifics including dimensions of the structure are described in the contract.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Oversize Box 6	Item 1	Framed building contract	May 25, 1687
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An agreement made betwene Coruat John Hamond and  
John Barnard for both of wator towns that is to say that  
the said John Barnard is to Build a barn for the said  
John Hamond at or neare his house at magus plains as  
followeth thirty foot longe and twenty foot broad and  
eleven foot betwene joints and is to finish it suffi-  
-tiently <sup>without</sup> to cover the <sup>roof</sup> with Clap boards and sides with  
Lawon boards and make two great barn doors and the  
said John Hamond is to find sufficient timber boords Clap  
boords and nailer and is to saw the Lathes for the barn  
and draw and bringe all to the place and find hand to  
raise the barn and the said John Hamond is to pay  
to the said John Barnard for buildinge the said Barn  
when it is by the sume of eleven pounds in good &  
merchantable corne <sup>at cont</sup> and five days worke of a man  
to this agreement both parties bind themselves their heirs  
executors and administrators to the true performante of  
it and have heard unto both these hande this twenty  
fift day of may in the year of our Lord one thousand  
six hundred eighty and seven

Witness

Henry Spring

James Barnard

John <sup>x</sup> Cinimigone  
his mark

John Hamond

John Barnard

**Crystal Bridges Artists' Letters and Manuscripts**

**Crystal Bridges Museum of American Art  
600 Museum Way  
Bentonville, Ar. 72712**

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**OVERSIZE ITEM RELOCATED TO OVERSIZE BOX \_6\_**

**Item Note:** Building Contract

Building contract for a barn between John Hamond and John Barnard. The specifics including dimensions of the structure are described in the contract.

**Item Date:**

May 25, 1687

**Arrangement:** Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

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**\*DO NOT REMOVE THIS PAGE FROM FOLDER\***

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS - Bulfinch, Charles
- **Inclusive Dates:** 1805, 1817
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Charles Bulfinch (1763-1844) was an American architect. He is noted as the first native born American architect and was responsible for the architectural work of the U.S. Capitol from 1817-1830.

## Scope and Content Note:

- 1) Document title "Selectmen of the Town of Boston" giving permission to "Thomas K. Jones to fell any Goods or Chattels at Public Venue, or Auction, in said Town for the term of one year."
- 2) Lease between George Perry and the town of Boston for stall number 4 in the Old Market of Boston for a weekly rent of 1.85 dollars. Signed by Charles Bulfinch.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder	Selectmen of Boston	Jul. 1, 1805
Box 1	Folder	Lease between George Perry and the town of Boston	Oct. 9, 1817

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Thom<sup>d</sup> Ho Jones —  
due from 1005? 27 cent. \$9-

THE SUBSTITUTION

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BOSTON,

July 1<sup>st</sup>, 1808

## THE Subscribers, Selectmen

of the Town of *Boston*, at a meeting held for that purpose, do approve of  
and Licenſe *Thomas K Jones* —

to ſell any Goods or Chattels at Public Vendue, or Auction, in ſaid Town,  
for the term of one year, commencing the Firſt of July, 1808; he con-  
forming himſelf to an act of the General Court, paſſed in June, 1795, for  
regulating the Sale of Goods at Public Vendue.

*Charles Bulfinch*

*Wm Porter*

*Eben Oliver,*

*John May*

*Joseph Foster*

*Nathan Webb*

SELECTMEN OF BOSTON.

N<sup>o</sup> 4  
\$1.85.

THIS INDENTURE made the *Ninth* day of October, in the year of our Lord one thousand eight hundred and seventeen, witnesseth that the Inhabitants of the Town of Boston in the County of Suffolk do hereby lease, demise and let unto *George Perry* of said Boston Stall numbered *four* in the old Market in Boston aforesaid, with the rights and privileges appertaining to the same: To hold for the term of one year from the first day of November in the year aforesaid, yielding and paying therefor the weekly rent of *one dollar & eighty five cents* for each and every week.

It being understood and agreed, that this lease is upon the express conditions following, viz. 1st. that the said Lessee *Geo Perry* shall forfeit the same, and all monies paid therefor, if *he* or any person under *him* or with *his* connivance or permission shall commit any offence against the laws or regulations of the market, or against the general or special laws regulating the same; and that the Selectmen for the Town of Boston aforesaid, for the time being, shall have authority to hear and finally to determine all complaints respecting the breach of this condition, and thereupon to take from the said Lessee the said Stall.

2d. That if the said Lessee, or any person acting for or under *him* shall be convicted before a Justice of the Peace, or before any other Court of competent jurisdiction, of forestalling the market, of selling by false weights or measures, or of any other indictable offence against the market, the said lease shall be forfeited, and the Selectmen may let the said Stall to any other person.

3d. That the said Stall shall be under the inspection of the Clerk of the Market for the time being: and if the said Lessee shall refuse or neglect to keep the same clean; or if the Lessee, or any person acting for or under *him* shall use any abusive language to, or threaten the Clerk of the Market, while in the discharge of his duty; the Selectmen for the Town of Boston for the time being, on complaint therefor, and proof of the same to their satisfaction, shall have right to deprive the said *Geo Perry* of *his* lease, and to let the said Stall to any other person.

4th. That the rent aforesaid shall be paid in weekly payments to the Clerk of the Market for the time being: and in case the said rent should, at any time during the said term, be in arrear and unpaid for two weeks, it shall and may be lawful for the Selectmen of the said Town of Boston, to let the said Stall to any other person.

5th. That the said Stall is to be used for the special use of the said Lessee, and that it shall not be by *him* let to any other person, without the consent of the Selectmen of the said Town. And the said Lessee doth accept the lease of the said Stall on the conditions aforesaid, and doth promise to pay the said rent, in weekly payments, to the Clerk of the Market as aforesaid, and to quit and deliver up the said Stall to the Inhabitants of the said Town of Boston, or their Clerk of the said Market, peaceably and quietly, at the end of the term, in as good order and condition, reasonable use and wearing thereof excepted, as the same now is or may be put into by the said Lessors; that the said Lessors, by the said Clerk of the Market, may always enter upon to view the said Stall, and make repairs or improvements of the same, and to expel the Lessee, if *he* shall fail to pay the rent as aforesaid, or make any waste or destruction of the said Stall, or otherwise forfeit this lease by virtue of the conditions, which are herein before contained.

In witness Whereof the Inhabitants of the said Town of Boston, by CHARLES BULFINCH, Esquire, Chairman of the Selectmen, and the said *Geo Perry* have hereunto, and to one other instrument of like tenour and effect, set their hands and seals, on the *ninth* day of *October* in the year first above-written.

Signed, sealed and delivered }  
in presence of }

The Clerk  
*[Signature]*

*Charles Bulfinch*

*George Perry*

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Burchfield, Charles Ephraim
- **Inclusive Dates:** 1941, 1963
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Charles Ephraim Burchfield (1893-1967) was an American painter and illustrator associated with American scene painting. He was the student of William Joseph Eastman, Henry George Keller and Frank Nelson Wilcox.

## Scope and Content Note:

- 1) Burchfield writes to Robert A Wilson stating, "Peter Breughel, the Elder, is my favorite old master if I had to designate one of many I admire."
- 2) Letter of advice to Mr. Emile J. Gex giving him personal career advice.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 57	A.L.S. to Robert A. Wilson	Jan. 2, 1941
Box 1	Folder 57	A.L.S. to Emile J. Gex	Jan. 16, 1963

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Greetings to  
Robert A. Wilson

Charles Burchfield

Jan. 2, 1941  
(1942)

Peter Breughel, the Elder  
is my favorite old master,  
if I had to designate one  
of many I admire.

2

to make a living - This takes years and years.

And you say you are by no means a Matisse or Picasso and you have had no formal training.

You say you enjoy expressing your moods and thoughts by putting oil on canvas - Very well then, do it; make it a hobby - do it in your spare time. It can be done, altho you do have to sacrifice.

Your first duty is to your wife and family. I don't care if a man is a Rembrandt or a Bach; it is his duty to see that his family is taken care of. I am sure your family will help you have some free time evenings or week-ends to follow your hobby.

So go to it.

Sincerely yours -  
Charles Burchfield -

Jan. 16, 1963

Mr. Emile J. Gex, Jr.  
Picaoyune, Mississippi

Dear Mr. Gex:

You probably will not like my answer to your question; nevertheless I must be honest.

By no means should you put yourself and your family in jeopardy by giving up your law practice to follow what is at best a will-o-the-wish.

Even if you did have the genius of a Matisse or a Picasso (latent) it still would be folly to give up your practice before you had proven what you could do, and had proven by hard facts that you could sell enough pictures

BURCHFIELD  
3574 Clinton Street  
West Seneca 24, New York



MR. EMILE J. GEX, JR.  
620 STOVALL AVE.  
PICAYUNE,  
MISSISSIPPI

P.S.

You ask if I ever had to make such a decision - when I gave up my job in 1929 to devote all my time to painting I had behind me the following:-

1. Four years at the Cleveland School of art -
2. Six years of working as a clerk in a cost department (painting in my spare time)
3. Eight years as a wall-paper designer (raising a family and still painting in my spare time -)
- 4 - A gradual increase of sales of pictures over the years, and then a dealer who was sure he could sell enough pictures for us to get by -

A total of 18 years -

I have never regretted my decision, but I did have something concrete to go on.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Burliuk, David
- **Inclusive Dates:** 1936-1946
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

David Burliuk (1882-1967) was a Ukrainian painter who was active in the United States. He functioned as an artist, art dealer, editor and writer.

## Scope and Content Note:

- 1) Letter to Philip Boyer explaining that he and his son will be at Boyer's gallery in Philadelphia tomorrow.
- 2) Letter to Philip Boyer thanking him for what he has done for their art and asks for catalogues and Boyer's releases.
- 3) Letter to Philip Boyer stating that his friend Abra Cheff is opening a gallery and looking to exhibit his work. Burliuk asks if Philip Boyer could arrange his work at Abra Cheff's new gallery.
- 4) Letter to Philip Boyer explaining that a business man, Mr. Shulman, came to Burliuk offering 150 dollars for three of his works. Burliuk explains to Boyer that as Boyer has written about him, he has reached acclaim and this price would simply be too low.
- 5) Letter to Philip Boyer explaining Burliuk's full satisfaction with his work as Burliuk's personal dealer.
- 6) Letter to Philip Boyer stating that "Foot of 10<sup>th</sup> Street" and "Halibut Point" are Boyer's property.
- 7) Letter from Mrs. Mary Burliuk explaining her gratitude to Mr. Boyer for inviting them all to Philadelphia.
- 8) Letter to Miss Helen Davis confirming the receipt of a check for 116.67 dollars. "Song of the Steppe" will be hung in the collection of Emlen Etting.
- 9) Receipt from "The Golden Gate International Exposition" for the reception of Burliuk's work "Gloucester Waterfront." The event was hosted by the Department of Fine Arts at the San Francisco Bay Exposition.

- 10) Four page handwritten autobiographical statement by David Burliuk
- 11) Receipt for David Burliuk's painting "Home for the Aged" priced at 200 dollars and displayed at the Art Institute of Chicago's "Twenty-first International Exhibition of Water Colors-1942."
- 12) In a letter to Philip Boyer from J. LeRoy Davidson, Davidson states his will to include Burliuk's watercolor at a government exhibition.
- 13) Department of State Purchase Order for David Burliuk's picture "Evening Party."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

**Detailed Description of Collection (Container List):**

Box 1	Folder 58	A.L.S. to Philip Boyer	Mar. 6, 1936
Box 1	Folder 58	A.L.S. to Philip Boyer	Mar. 17, 1936
Box 1	Folder 58	A.L.S. to Philip Boyer	May 12, 1936
Box 1	Folder 58	T.L.S. to Philip Boyer	Jun. 20, 1936
Box 1	Folder 58	A.L.S. to Philip Boyer	May 29, 1941
Box 1	Folder 58	A.L.S. to Philip Boyer	Jan. 12, 1943
Box 1	Folder 58	T.L.S. to Philip Boyer from Mary Burliuk	Oct. 29, 1936
Box 1	Folder 58	T.L.S. to Helen Davis	Sept. 24, 1937
Box 1	Folder 58	Receipt from "The Golden Gate International Exposition."	Feb. 21, 1939
Oversize Box 1	Item 7	Exhibition program for Boyer Galleries	Mar. 1939
Box 1	Folder 58	Autobiographical statement of David Burliuk	Mar. 31, 1939
Box 1	Folder 58	Receipt for David Burliuk's painting "Home for the Aged"	1942
Box 1	Folder 58	T.L.S. to Philip Boyer	Feb. 4, 1946
Box 1	Folder 58	Department of State Purchase Order	Feb. 15, 1946

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



PAINTINGS

1929-1939

BURLIUK

*April 3 to 22, 1939*

BOYER GALLERIES

69 East 57th Street, New York

# DAVID BURLIUK

Down the corridors of his career DAVID BURLIUK has plunged with the excitement of an adventurer proclaiming as he explores the world of reality, the world of thoughts and the world of fantasy that "art is an ecstasy." The course of the career of this native of Kharkov, self-styled poet, painter, orator and journalist, has been labyrinthine, with passages into Impressionism, Cubism and Expressionism. Before he reached America in 1922 his restless inquiry into the expressional forms of subjective content had led him to various sources, primarily to the Impressionists, to Van Gogh one of the progenitors of modern Expressionism to Cubism, and to Russian folk art. These strands of influence are woven through Burliuk's paintings executed in this country, giving variations to the patterns of the artist's concepts as they appear, seem to vanish, and reappear again in unending permutations.

A curious mingling of the real and the imagined, of the rural and the urban, combined with delicacy of technique and robust tempestuousness, yields a dramatic dualism similar to that encountered in the paintings of Eilshemius who, it is evident in certain pictures (1929), at one time inspired Burliuk to paint autumnal landscapes enclosed within painted frames. There is a strange kinship between the American and the Russian, discernible not only in their *kind* of art but also in their regard for versatile genius. Each, in his personal style, combines fantasy with factualism and each, in his intensely self-conscious attitude toward his own many-faceted creativeness, epitomizes the Aristotelian concept of the magnanimous man who is justly proud of his own deserts. This parallel cannot be drawn too closely, for Eilshemius is essentially a naïve pantheist and a nineteenth century romantic, whereas Burliuk is essentially a naïve symbolist and a twentieth century expressionist.

The extension of fantasy is variable in Burliuk's paintings. In a flower, a butterfly or a fish, unexpectedly displaced and enlarged, we have symbols relating to memories of things past. However, in the street and waterfront scenes of New York, we have a homely, humorous genre, peopled by gnome-like figures that are the creatures of Burliuk's world. Face and hands, the most expressive parts of the human body, are made effectively eloquent and individualized by their enlarged size and exaggerated features and gestures. These figures, as the buildings, are solid, three dimensional forms existing in a changing atmosphere and deep space. On the surface of these canvases Burliuk displays a harmony of vibrant hues in which the scene is completely immersed. At other times he paints in patches of dissonant colors, the synchrony of which is at once dynamic and explosive. Distortions of form, heightened by the use of thick impasto projecting in parts as relief, frequently lend fantasy to those pictures that recall Russian folk art.

Burliuk's latest paintings (1938) are volcanic, expressed with chromatic fury, painted without brush or palette knife but squeezed from tubes of unadulterated color, "Only ten fingers squeezing the colors by the pounds on canvas; overburned canvasses!". So writes this restless, searching and vigorous painter who proclaims, as his credo: "A painting is the result of movement. To be dead is to be immobile in meadows of eternity. Drawings or paintings are seismographic recordings. They express psychological cataclysms; eruptions of emotions, different passions, because only souls of academicians are mournful and sleepy as swamps. Then again, real life and real creations are symbolically so near to revolving convulsions of tigers."

March, 1939

MARTHA DAVIDSON

## LIST OF PAINTINGS

1. EGG ROBBERS, 1939
2. BOOK LOVER, 1939
3. MRS. BURLIUK, 1939
4. BEFORE SAILING, 1939
5. AUTUMNAL BOUQUET, 1932
6. HALIBUT POINT, MASSACHUSETTS, 1938
7. SEVENTH ST. and FIRST AVE., 1937
8. SHELTER ISLAND, 1938
9. FLOWERS IN BLUE PITCHER \*
10. OLD HOUSES ON BATTERY PLACE, 1933-1937
11. EVENING, 1937
12. OLD FACTORY, 1936-37
13. NEAR EAST RIVER, 1938
14. CITY ISLAND, NEW YORK, 1937
15. PORT JEFFERSON, 1938

16. YACHT CLUB IN SPRING, 1936
17. EATON NECK LIGHTHOUSE, 1935
18. BUTTERFLY, 1934
19. LOVER OF KNOWLEDGE, 1936
20. COURTSHIP, 1935
21. VINEYARD HAVEN, MASSACHUSETTS, 1929
22. EDGARTOWN, MASSACHUSETTS, 1929
23. HOMEWARD BOUND, 1939
24. BIG PECANICK BAY, 1938
25. BY THE WINDOW, 1930
26. WATERING THE COWS, 1937
27. GLOUCESTER, MASSACHUSETTS, 1934
28. FISHERMAN, 1929
29. OLD CAPTAIN, 1929



6 March 1936.  
David Burling  
321 E 10 St.  
Nyc.

My dear great  
friend Mr Ph.  
Bayer

I and my son, Davy  
will be in Phila at 1pm.

March 8 (tomorrow) - at door  
of your gallery.

Some of my friends come to  
to see my, and Davy's art.

Please, if possible, make gallery  
open from 1pm till 3pm.

Will be great pleasure to see you  
and say you thanks for great search  
for sake of our arts. David Burling respectfully

17. III 1936  
David  
Burlin  
321 E 10th St NYC.

My dear P. Boyer.

First - I must say you our  
great thanks for all, what  
was done this season by you for  
me and Davy (our art). I believe  
we get big encouragement, that will  
help to us abundantly create.

Please send catalogues, clippings,  
and your releases (specially about Davy.)  
we need them very much. Mrs Burlina  
sends her love and wishes to Paul.

Best regards to you from all  
Burlin's Family. Sincerely David Burlin

matter. Not with standing I  
not heare from you (and miss  
Paris to) during 2 monts, that  
elapsed after closing exhibitions  
~~that~~ you so generously arranged  
in Phila; I hope that you still  
are interested in my art and  
I d'ont like to do something  
witout youre permit, or  
patronage.

Please help me to  
dissolve this  
probleme.

PS.  
I am hard working, encouraged  
by yours interest in me and David's  
art. Best regards from Mrs David  
Burline. I shake your hand friendly.  
David Burline



May 12 1936.

David Burlinuk  
321 E 10 St.  
Nyc.

My dear Mr. Ph. Boyer!

I like to inform you, that my friend, artist Abracheff (~~127~~  
172 Newbury street, Boston, tel.  
Kenmore 9470.) is opening Art  
Gallery.

He is anxious to exhibit my works  
with some others noted artists.

You are able, if you like, without  
expences to arrange my (and <sup>sonny</sup>  
Davy's) exhibition in his gallery.

Please write to him at once,  
and answer to me to - your  
plan, and intentions about this

Boyer. I do not make a secret about the sale of paintings in my house."

For three paintings Mr. Shulman offered 150 dollars.

"Bargain prices are over; you, Mr. Shulman, are a businessman and must understand that publishing of such a catalog as was issued by Mr. Boyer, articles printed in the papers, and reproductions in five art magazines of work of Mr. Burliuk required large expenses, and now it would be a stupidity to sell paintings cheap."

My best wishes to you from me and my wife.

Sincerely yours,

*D. Burliuk*

321 E. 10th St.

June 20, 1936.

N.Y.C.

Boyer Galleries

Broad Street Suburban Station Building

1617 Pennsylvania Boulevard , Philadelphia

Dear Mr. Boyer,

We recieved the programs of the cinems exhibition. Thank you for your permanent activity. The April's issue of the American Magazine of Art I sent to the Library of the Tritykovskaya Gallery where according to Moscow's newspapers is on exhibition a portrait of Vassilii Kamensky painted by me in 1915. Two weeks ago came to my house Mr Shulman , 315 Central Park West , Schyler-4-1106. I was not home , and Mrs Burliuk showed him the paintings. He liked three paintings; Roundout Creek, 18by 13, with four fishermen, Sunset on the Shore of Mount Sinai, 18 by 20, (seashell lying on a peice of wood, ocean and sky and on the left side a red sun; and third, a still life in Kingston , 18 by 20. On this painting is shown a river on the opposete shore of which a gas factory is located, a still life with modern mechanical architecture in the landscape. On the foreground is arranged by nature an empty bottle , shells and a block of old wood.

"It is strange ; I could never buy a painting in your house," said Mr Shulman .

"Paintings take energy and time; by giving them to you for nothing I do not make a base for the art of David Burliuk. I put my life deeper into the well. I thank you Mr Shulman for your attention to Mr. Burliuk's art. I am sorry that you did not find time in March to go and see the exhibition of DavidBurliuk in the excellent gallery of Mr.

BOYER GALLERIES

C. PHILIP BOYER  
New York  
730 Fifth Avenue

~~69 EAST 57th STREET~~ - NEW YORK

730 FIFTH AVENUE

to Mr. Ph. Boyer,  
May 29, 1941.

Dear sir!

Please permit me to express  
my full satisfaction by your  
activity, as my "dealer" for  
(during) period from 1935 and also to  
say to you by these lines -  
"thanks." Thanks for your atten-  
"tion and love to my art... It is  
so valuable. With regards

David Burlingame.



HOTEL WELLINGTON

UNDER KNOTT MANAGEMENT  
SEVENTH AVENUE  
FIFTY-FIFTH AND FIFTY-SIXTH STREETS  
NEW YORK

TELEPHONE CIRCLE 7-3900

Dear Mr Ph. Boyes ! Jan. 12  
1943.

According our arrangements  
today the two my paintings:  
"Foot of 10<sup>th</sup> street" and "Halibut  
Point" - are to be your own sole  
property.

Trav. David  
Burling

321 East 10 St.

Oct. 29, 1936.

N.Y.C.

Dear Mr. Boyer,

After saying goodby to you we went to the bus station, and while we were passing a theatre with a sign, "Open All Day" a blue bus was waiting for the red light to change, and its bright letters shone "New York". I waved to it with my splendid bouquet that you presented to me. The chauffer pointed his hand in the direction of the bus terminal. The bus was already waiting for us, when we came running to the door. The chauffer closing the door behind us said answering to David Burliuk's happy laughter, "This couple seems as if it came from a gay party."

At half past one in the morning we reached a place where a violet, frozen rose from the early frost was dangling on its fragile <sup>stem</sup> near the ground. Burliuk slept and I met the dark, invisible distances of the fields and endless lights. New York greeted us with its damp from the fog streets. The wonderful chrysantemums became alive from the water in the glass vase and will live in the still life which David Burliuk began to paint.

We all send our best wishes and gratitude for the splendid day we spent in Philadelphia with you.

Sincerely Yours,

*Burliuk*

Mary Burliuk

321 East 10th St

Sept. 24, 1937.

New York City

Boyer Galleries , Inc.

Dear Miss Helen Davis,

We received your letter with a check for \$116.67.

We were delighted to learn that the painting "Song of the Steppe" will be hung in the collection of such a nice gentleman and a great artist as Emlen Etting .

Please send me two photographs of my painting "They Trust in the Future". I would like to include it in the next issue of our magazine "Color and Rhyme".

I and Mrs. Burliuk send you our best wishes.

Sincerely yours,

*David Burliuk*

David Burliuk

## CONDITIONS

The Department of Fine Arts, Division of Pacific Cultures of the San Francisco Bay Exposition, a corporation hereinafter called the "Exposition Company", points out to the lenders of material for exhibition that all objects are to be exhibited under modern museum conditions and cared for by trained museum specialists and by special guard.

The Exposition Company undertakes to transport the objects loaned to and from the Exposition site, and it will place customary "all-risk" wall to wall insurance from the time the objects loaned leave the owner until their return to him provided it received full details and descriptions, including a separate value placed on each object loaned, and will defray all expenses in connection with such transportation and insurance, reserving for itself the right to name transportation and insurance carriers.

In the event that "all-risk" wall to wall insurance is already in force on loan material, the owner is requested to ascertain whether the coverage can be transferred during the transits and while in the new location and to notify the Department of Fine Arts of the Exposition Company whether the owner's own insurance is in force and covering the loan material during the transits and while in the new location in the Fine Arts building on the Exposition site.

Certain works of art which, by reason of their delicate character, must be exposed for limited periods, will be on view in the galleries for less time than the duration of the Exposition.

Certain other objects which, by reason of their size or the durable material of which they are constructed, require no special protection behind glass, with the consent of the owner, will be exposed without glass.

It is the purpose of the Exposition Company with the co-operation of the lender to assure insurance coverage for loss or damage on loan material through the customary "all-risk" wall to wall insurance above referred to. The Exposition Company will accordingly not be responsible for loss or damage to such loan material arising from such causes as are covered by the customary "all-risk" wall to wall insurance or for loss or damage to such loan material due to acts of war or acts of God or to the inherent or perishable qualities of the loan material, or caused by vermin or rodents.



# ● THE GOLDEN GATE INTERNATIONAL EXPOSITION

ACKNOWLEDGES on the part of its

## DEPARTMENT OF FINE ARTS

the generous loan from

Boyer Gallery

of

"Gloucester Waterfront" by David Burluk

to be exhibited in the Fine Arts Building on Treasure Island in San Francisco Bay during the term of the Exposition, February 18th, 1939, to December 2nd, 1939.



SAN FRANCISCO BAY EXPOSITION

BY Edward W. Cutler  
PRESIDENT

BY H. B. Batorff  
EXECUTIVE SECRETARY

DATED FEB 21 1939 1938

ATTEST:

Richard King Gregory  
Director, Division of American Art

This receipt is effective only when dated and attested by the Director of the Division concerned.

**Crystal Bridges Artists' Letters and Manuscripts**

**Crystal Bridges Museum of American Art  
600 Museum Way  
Bentonville, Ar. 72712**

---

**OVERSIZE ITEM RELOCATED TO OVERSIZE BOX \_1\_**

**Item Note:** Burliuk, David

Advertising program pamphlet for the display of David Burliuk's works at the "Boyer Gallerires."

**Item Date:**

March 1939

**Arrangement:** Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

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**\*DO NOT REMOVE THIS PAGE FROM FOLDER\***

# ON THE ROAD

I WAS BORN IN UKRAINIA. UKRAINIA IS A PROVINCE OF RUSSIA, A LAND FULL OF LYRICAL EMOTIONS. IN 1902 I WAS CALLED TO MILITARY SERVICE AND HAD TO REPORT TO THE DISTRICT OF MY BIRTH UKRAINIA TO MY HOME VALLEY, ANCIENT NEST OF KOSSACKS AND MY ANCESTORS. I TOOK WITH ME CANVASES AND A BOX OF OILS. I REMEMBER WITH WHAT FERVOR I PAINTED WASHED OUT ROADS BY ~~SPRING~~<sup>AUTUMN</sup> RAINS, OLD WINGED MILLS AND THE DARK VELVET OF FIELDS. UKRAINIA IS FAMOUS FOR ITS BLACK TOP SOIL IN SOME SECTIONS IT IS AS MUCH AS A METER IN DEPTH. TOP SOIL IS BLACK FAT; AFTER 30 YEARS THESE IMPRESSIONS IN AUTUMN BEGAN TO PURSUE ME. IN THE CLAMOUR, NOISE, OF NEW YORK, WET BLACK PAVEMENT OF THE STREETS BROUGHT ~~TO~~ ME <sup>BACK</sup> IN MEMORY TO BLACK FURROWS OF MY UKRAINIA. THE PAINTING "ON THE ROAD" I PAINTED 4 YEARS AGO. I WOULD CALL THIS OIL "HALLUCINATIONS IN COLORS". IT WAS NOT ~~NECESSARY~~ NECESSARY FOR ME TO PURCHASE A TICKET AND RIDE TO LIMITS OF KHARKOV PROVINCE; BEING IN MY STUDIO ON 10th ST. IT WAS ONLY NECESSARY FOR ME SLIGHTLY SQUINT MY EYES

Fasten on back of work in upper left hand corner

■ INVITED ■

THE ART INSTITUTE OF CHICAGO  
Twenty-first International Exhibition  
of Water Colors—1942

Artist DAVID BURLIUK

Address c/o Boyer Gallery-New York

Title "HOME FOR THE AGED"

Price 200.00

Return Address Boyer Gallery

730 Fifth Av., New York

69

DEPARTMENT OF STATE  
WASHINGTON



INFORMAL

February 4, 1946.

My dear Mr. Boyar:

I am sorry I was so rushed that I did not have a chance to get in touch with you before I left New York.

I have decided that I want to include the watercolor by David Burluk in the exhibition. I am making out a government purchase order for this which I imagine you should receive within three weeks. The picture should be matted on a hinged mat and sent prepaid when you receive a government purchase order.

Very best wishes.

Sincerely,



J. LeRoy Davidson

Mr. Phillip Boyar,  
Wellington Hotel,  
Seventh Avenue at Fifty-fifth Street,  
New York 19, New York.

**PUBLIC VOUCHER FOR PURCHASES AND SERVICES OTHER THAN PERSONAL**

D. O. Vou. No. \_\_\_\_\_  
Bu. Vou. No. \_\_\_\_\_

**GENERAL ACCOUNTING  
OFFICE PREAMBIT**

Certified for payment in the  
sum of \$ \_\_\_\_\_

Comptroller General of the  
United States

By \_\_\_\_\_

Department of State  
U. S. 1961004.001 Cooperation with the  
American Republics 1946 (Fiscal Year)

Voucher prepared at New York, N.Y., 1946  
(Give place and date)

THE UNITED STATES, Dr.,

To C. Philip Boyer  
(Payee)

Address Wellington Hotel/7th Ave at 55th Str.  
Payee's Account No. \_\_\_\_\_

**PAID BY**  
  
(For use of Paying Office)

No. and Date of Order	Date of Delivery or Service	Articles or Services (Enter description, item number of contract or general supply schedule, and other information deemed necessary) Terms <u>Net</u> % Discount Cash _____ days	Quantity	UNIT PRICE		AMOUNT	
				Cost	Per	Dollars	Cts.
		Brought forward from continuation sheet(s)					
6269-46 Feb. 15, 1946	Feb. 22 1946	Picture, original watercolor painting, "Evening Party" by David Burluk.  (Matted only on heavy hinged mat)	1	75.00		\$ 75.00	

Shipped from New York, N.Y. Wash. D.C. Weight \_\_\_\_\_ Government B/L No. \_\_\_\_\_ Total \$ 75.00  
(Payee must NOT use this space)

**C. Philip Boyer**

Differences \_\_\_\_\_  
Account verified; correct for \_\_\_\_\_  
(Signature or initials) \_\_\_\_\_

Contract No. \_\_\_\_\_ Date \_\_\_\_\_ Req. No. \_\_\_\_\_ Date \_\_\_\_\_ Invoice Rec'd \_\_\_\_\_

**MEMORANDUM**

**ACCOUNTING CLASSIFICATION (for completion by Administrative Office)**

Appropriation, limitation, or project symbol	Appropriation title		Limit'n or Prof't Amount	Appropriation Amount
	Amount	Obligations liquidated		
Allotment symbol	COST ACCOUNT		OBJECTIVE CLASSIFICATION	
	Symbol	Amount	Symbol	Amount

Paid by { Check No. \_\_\_\_\_ dated \_\_\_\_\_, 19\_\_\_\_, for \$ \_\_\_\_\_ } on Treasurer of the United States in favor of  
{ Cash, \$ \_\_\_\_\_, on \_\_\_\_\_, 19\_\_\_\_, Payee \_\_\_\_\_ }  
(Use original only)

\* When a voucher is signed or receipted in the name of a contractor or corporation, the name of the person writing the company or corporate name, as well as the capacity in which he signs, must appear. For example: "John Doe Company, per John Smith, Secretary", or "Treasurer", as the case may be.  
† If the ability to certify and authority to approve are questioned in any manner, the signature only is necessary; otherwise the approving officer will sign in the blank space below "Approved for \$ \_\_\_\_\_" and over his official title.

Per \_\_\_\_\_  
Title \_\_\_\_\_

METHOD OF PURCHASE **FORM APPROVED**  
Budget Bureau No. 48-R101

Indicate Method by Number

1. General Schedule of Supplies.
2. Treasury Procurement Stock.
3. Surplus Property Transfer.
4. Advertising (R. S. §3709).
5. War Powers Negotiation.
6. Other Exemption from R. S. §3709.
7. Miscellaneous.

(See Treasury Procurement Circular Letter No. 722)

# PURCHASE ORDER

DEPARTMENT OF STATE  
WASHINGTON, D. C.



This number must appear on all PACKAGES and PAPERS relating to this order.

ORDER No.

6269-46

DATE

FEB 15 1946

REQUISITION No. **153**

Auth. **14**

ALLOTMENT **119**

APPROPRIATION SYMBOL AND TITLE

1961004.001 Cooperation with the American Republics, 1946

TO  
SELLER

Phillip Boyar  
Wellington Hotel  
Seventh Ave. at 55th St.,  
New York 19, New York

CONSIGNEE AND DESTINATION

S Department of State  
H 532 17th St., N. W.  
I Washington, D. C.  
P  
  
T Division of Cultural Cooperation  
O

INVITATION No.

CONTRACT No.

TIME FOR DELIVERY **10 days**  
**FEB 25 1946**

DISCOUNT TERMS

Net

F. O. B. POINT

Washington, D. C.

SHIP VIA

GOVERNMENT B/L No.

ITEM NO.	ARTICLES OR SERVICES	QUANTITY	UNIT	UNIT PRICE	AMOUNT
	Picture, original watercolor painting, <u>Evening Party</u> Burliuk (Matted only on heavy hinged mat)	1	ea.	75.00	\$75.00
MEMORANDUM					
CU, JLB, Req. 6538					

EH

TOTAL

75.00

SIGNATURE

*E. R. Kiraly*  
NAME E. R. Kiraly, Chief Purchase  
Section, Procurement and Supply Br.,  
Dept. of State

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Burns, Michael J.
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Michael J. Burns (1875-1898) was an American painter and illustrator.

## Scope and Content Note:

Collection of nine original sketches

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 59	Nine original sketches	nd
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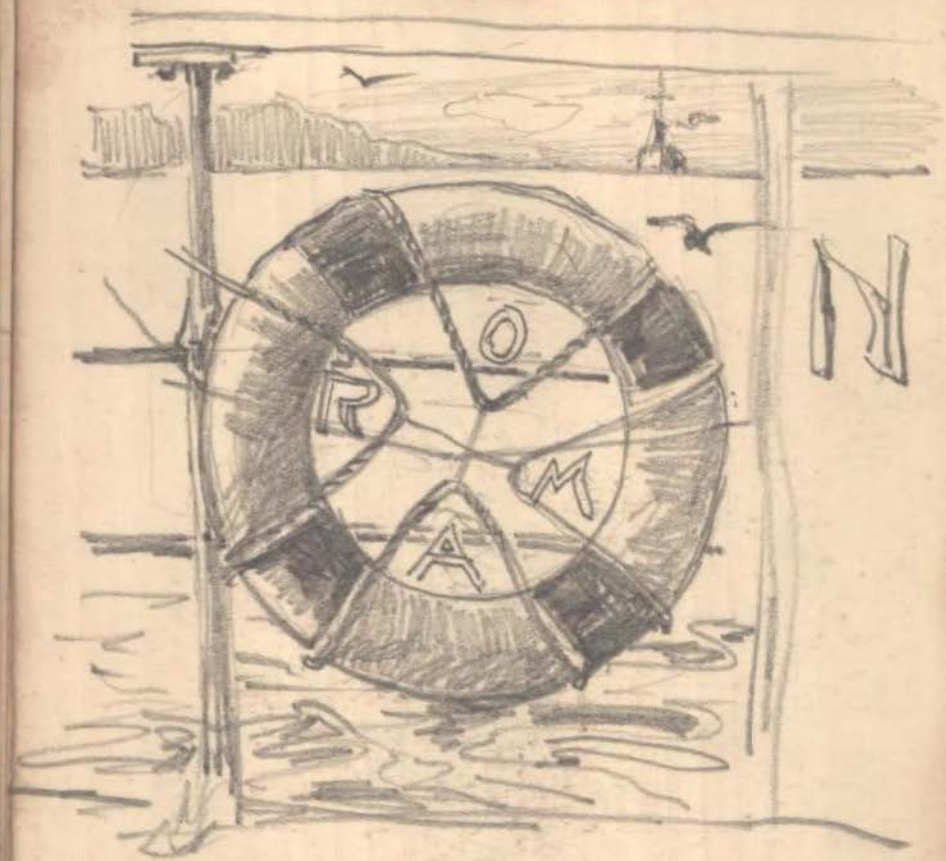
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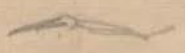
9 - Norms + Co.  
Marseille France  
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St-George - N.B.  
Canada



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N.R

~~Burns~~  
Millington,  
N.J.  
U.S.A.

Stearns -  
Angie

ORIGINAL SKETCHES OF

S.S. CANADA (Fahre Line)  
Landfalls, Seascapes, etc.

by Michael J. BURNS

MILLINGTON, N.J.

Michael J. Burns

Mallett - Illustrator

American actor 1898 in Boston

Home of the Sea birds -  
Thrashing Along - (Gloucester)  
The Bootleggers -  
On the Beach - The Surf  
Windy Day - Seining -  
The Surf - In the Storm  
Evening - Morning -



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Burritt, Elihu
- **Inclusive Dates:** 1854
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Elihu Burritt (1810-1879) was an American writer and social activist.

## Scope and Content Note:

Elihu Burritt writes to the Editor of the Union on a piece of paper with a sketch of a ship at sea with a sail that reads, "Ocean Penny Postage."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 60	A.L.S. to the Editor of the Union	Dec. 23, 1854
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Dec 15. 1854  
Eliza Burret



Five speed the Ship whose signal is conferred.  
ON AN OCEAN PENNY POSTAGE for the world?

Washington, Dec. 23, 1864

To the Editor of the Union.

Sir, I should feel much

indebted to your courtesy, if you would find room  
in your journal for the enclosed very short  
communication on Ocean Penny Postage, a  
question in which many of your readers must  
feel considerable interest. If, on glancing at its  
statements, you shall not feel disposed to insert  
it, will you kindly re-enclose it the envelope and  
let it be dropped into the Post Office for me?  
As I have no copy of it, this would oblige me much.  
Yours respectfully  
Elihu Burritt

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Burroughs, Bryson
- **Inclusive Dates:** 1907
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Bryson Burroughs (1869-1934) was an American painter and the teacher of Leslie Emmet.

## Scope and Content Note:

- 1) Newspaper obituary detailing the life of Bryson Burroughs.
- 2) Letter to Ethel Jarvis Wheeler about the possibilities of sparing drawings from his old portfolio. Includes a postmarked envelope.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

Box 1	Folder 61	Newspaper obituary	nd
Box 1	Folder 61	A.L.S. to Ethel Jarvis Wheeler with postmarked envelope addressed to Ethel Jarvis Wheeler	Dec. 9, 1907; [Dec. 9, 1907]

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authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

**BURROUGHS, BRYSON** (Sept. 8, 1869–Nov. 16, 1934), artist, curator of paintings of the Metropolitan Museum of Art, New York City, was born in Hyde Park, Mass., the son of Maj. George Burroughs, a veteran of the Civil War, and Carrie (Bryson) Burroughs. He was descended from John Burroughs, of Plymouth, England, who emigrated to Boston in 1730; his grandfather was pastor of the Old North Church in Boston. When Bryson was a baby his father died and he was brought up in Cincinnati, where his mother's family lived. After finishing his elementary education he turned to art and entered the school of the Art Students' League in New York City. There he worked under Siddons Mowbray and Kenyon Cox and in 1890 won the Chanler scholarship for advanced study in Paris. He worked there at both the École des Beaux-Arts and at Julian's, but of all his teachers he was undoubtedly most strongly influenced by Puvis de Chavannes, who criticized his work, and whose style to an extent he followed. While abroad he met Edith Woodman, a gifted student of sculpture, to whom he was married in Sit-

tingbourne, England, on Sept. 5, 1893. Among her best works are her portrait-bust of John La Farge, owned by the Metropolitan Museum of Art, and a "Fountain of Youth."

In 1895 Burroughs and his wife returned to the United States. During the next years he taught at the Art Students' League, at Cooper Union, and at Norwich Academy. In April 1906 he joined the staff of the Metropolitan Museum of Art as assistant curator of paintings. The following year, on the resignation of Roger Fry, he became acting curator, and on Jan. 25, 1909, he was made curator, a position for which, by an extensive knowledge of the history of art and an unusually broad viewpoint, he was especially well qualified. With regard both to schools and individuals he was extremely impartial, and he was quick to recognize talent and to advance the interests of young contemporary artists. The soundness of his technical knowledge and his catholicity of taste are attested by the number of important acquisitions of diverse character made on his recommendation by the Metropolitan Museum of Art during his curatorship.

With Burroughs's work in the museum went his painting, done as opportunity permitted, and while he was not a prolific producer it is extraordinary how many notable canvases stand to his credit. He was a dreamer, as was his master Puvis de Chavannes, and it was perhaps this element in his nature that drew him to the paintings of Arthur B. Davies. The subjects he chose came most often from ancient mythology, but also at times direct from the present, and he likewise found pleasure in painting from nature. He was a romanticist in the best sense of the word, but also a realist, with a sensitive touch and a keen power of apprehension. His paintings were often decorative in design and almost always delicate in coloring. The high regard in which they were held by connoisseurs is evidenced by the number that found their way during his lifetime into public and private collections. The Metropolitan Museum of Art acquired "The Consolation of Ariadne"; the Brooklyn Museum, "Danaë in the Tower"; the Art Institute of Chicago, "The Fishermen"; the Denver Museum, "The Princess and the Swineherd"; the Newark Museum, "The Age of Gold"; the Corcoran Gallery of Art in Washington, "Demeter and Persephone," and the Luxembourg, Paris, "Hippocrene." Though his work was perhaps too reticent to have been widely popular, the medals and awards that he received at the hands of his colleagues bore witness to high professional esteem. The work of Bryson Burroughs is however of particular interest as inherently foreshadowing, though per-

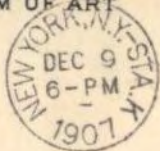
haps unconsciously, a new movement in art. Burroughs was no modernist, but he showed a desire to fathom philosophically as well as artistically new currents in art and learn their meaning.

Illness forced Burroughs to lay down his brushes and resign his curatorship in the spring of 1934. He died of tuberculosis in the following November. His first wife had died in 1916 and on Oct. 5, 1928, he had married Louise Guerber who, with two children by his first marriage Alan and Elizabeth, survived him.

[Tribute to Burroughs by Royal Cortissoz, *Bull. of the Metropolitan Museum of Art*, Dec. 1934; Bryson Burroughs: *Cat. of a Memorial Exhibition of His Works* 1935), containing an excellent memoir by W. M. Ivins, Jr., curator of prints and counselor, and an appreciation by H. B. Wehle, curator of paintings, Metropolitan Museum of Art; Duncan Phillips, *A Collection in the Making* (1926); Mantle Fielding, *Dict. of Am. Painters, Sculptors and Engravers* (1926); *Who's Who in Am. Art*, vol. I (1935); *Am. Art Annual*, 1898, 1933; Alan Burroughs, *Liners and Likenesses* (1936); *Art Digest*, Dec. 1, 1934, Apr. 1, 1935; *Who's Who in America*, 1932-33.]

LEILA MECHLIN

METROPOLITAN MUSEUM OF ART  
NEW YORK



*air*

Miss Ethel Jarvis Wheeler  
734 Park Avenue  
City

METROPOLITAN MUSEUM OF ART  
NEW YORK

DEPARTMENT OF PAINTINGS

Dec 9 '07

My dear Miss Wheeler -

I have not had time yet to look over my old portfolios to see if I could find any decent drawings which I could spare. Some of them have associations that make them more valuable to me than they could be to any one else, so these I would like to save. If there are any others that are not too bad you will be very welcome to them.

Very sincerely  
Bryson Burroughs.